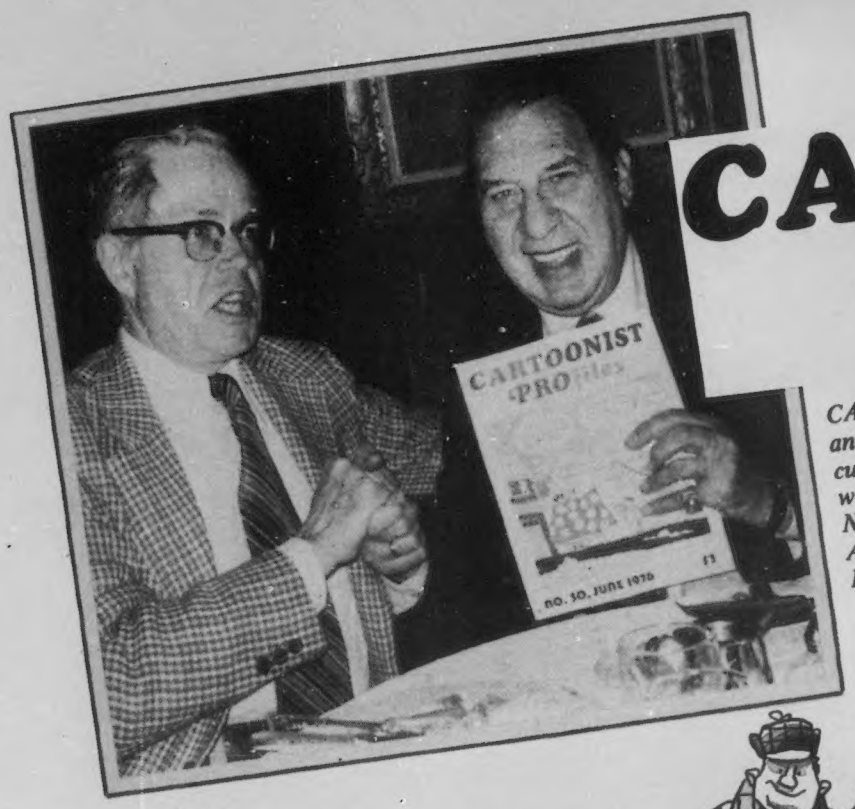
CARTOONIST PROfiles



CARTOONIST PROfiles Editor, Jud Hurd, and famed comedian, Henny Youngman, discuss the very funny new comic strip, 'Henny', which is being distributed by the Field Newspaper Syndicate. The cartoons will be by Art Cumings. Exclusive interview with Henny in this issue.

Magazine cartoonist, Bill Hoest, who also produces the Award-winning panel, THE LOCKHORNS, for King Features Syndicate, drew this cover especially for CARTOONIST PROfiles. *Story on page 36.*

NO. 32, Dec. 1976

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CARTOONS BOOMER by Brown & Casson (dS) THE DROPOUTS by Howard Post (dS) EB & FLO by Paul Sellers (dS) DOCTOR SMOCK by George Lemont (dS) FRIENDS & ROMANS by Tom Isbell (dS) FERD'NAND by Dahl Mikkelson (dS) GORDO by Gus Arriola (dS) NANCY by Ernie Bushmiller (dS) MARMADUKE by Brad Anderson (dS) NORBERT by George Fett (d) PEANUTS by Charles M. Schulz (dS) TARZAN by Edgar Rice Burroughs (dS) ROOFTOP O'TOOLE by Bill Farmer & Jerry Fearing (dS) EMMY LOU by Marty Links (dS) GINGER by Orla Getterman (d) HEALTH CAPSULES by M. Petti, M.D. & Jud Hurd (d) LIFE'S LIKE THAT by Fred Neher (d) PIXIES by Jack Wohl (d) THERE OUGHTA BE A LAW by Whipple & Borth (dS) THE BOSLEYS by John Stees (S) WOODY'S WORLD by Bill Potter (d) CAPTAIN & THE KIDS by John Dirks (S) FUNLAND by Art Nugent (S) THE GOOD OLD DAYS-ANTIQUES FAIR by Erwin L. Hess (S) PAUSE...FOR A SMILE, daily cartoon (6tw) **EDITORIAL CARTOONS** GENE BASSET (5tw) MIKE PETERS (4tw) ANOTHER VIEW by Stees (6tw) ART POINIER (6tw) DAVID SIMPSON (4tw)

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Inside Woody Allen

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King Features Syndicate

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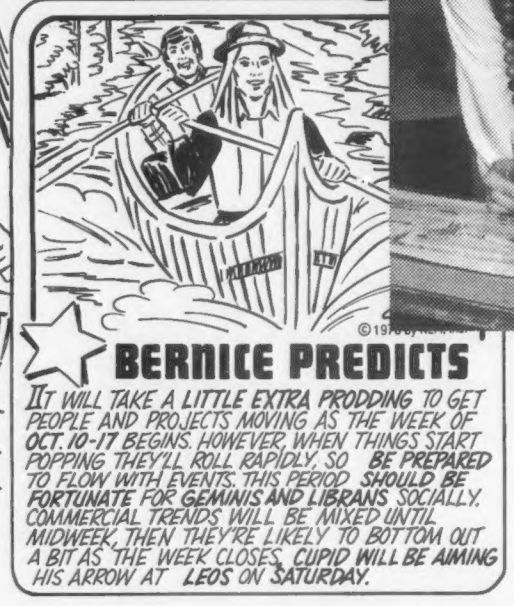
Was it written in the stars?

Bernice Bede Osol's
this week in astrolog
Dear Bernice:
I'm only 11 and I'm mixed up, because I just don't want to deal with unhappy things. I was born on Dec. 15, 1964. What does my horoscope tell? ---Scooter
DEAR SCOOTER:
YOUR CHART SHOWS YOU ARE RESTLESSLY SEEKING IDEAL SITUATIONS THAT DO NOT EXIST. WE ALL HAVE TO APPRECIATE WHO WE ARE, WHAT WE ARE AND WHERE WE ARE. LEARNING TO COPE WITH REALITY IS PART OF GROWING UP. THIS IS WHAT YOU MUST DO. WE ALL SHOULD ACCEPT THE GOOD WITH THE BAD AND REALIZE THAT THE GRASS IS NOT ALWAYS GREENER ON THE OTHER SIDE OF THE STREET.
--BERNICE

NOTE: Send letters to Bernice Bede Osol, c/o this newspaper, P.O. Box 162, North Olmsted, Ohio 44070. Bernice cannot answer all the letters, only the ones of general interest.


BERNICE PREDICTS
IT WILL TAKE A LITTLE EXTRA PRODDING TO GET PEOPLE AND PROJECTS MOVING AS THE WEEK OF OCT. 10-17 BEGINS. HOWEVER, WHEN THINGS START POPPING THEY'LL ROLL RAPIDLY, SO BE PREPARED TO FLOW WITH EVENTS. THIS PERIOD SHOULD BE FORTUNATE FOR GEMINIS AND LIBRANS SOCIALLY. COMMERCIAL TRENDS WILL BE MIXED UNTIL MIDWEEK, THEN THEY'RE LIKELY TO BOTTOM OUT A BIT AS THE WEEK CLOSES. CUPID WILL BE AIMING HIS ARROW AT LEOS ON SATURDAY.

EAD

...les Sunday, Mon- ...domestic discord

...tially served Sun- ...y. You could be a ...day.

...d opportunities for ...rsday. Count your

...nings behind the ... Finish what you ... Saturday.

...e will be fun days ...secrets Thursday.

...nday. Major goals ...eet someone new ...day.

...nday. Good news ... Wednesday. Good ... Saturday.

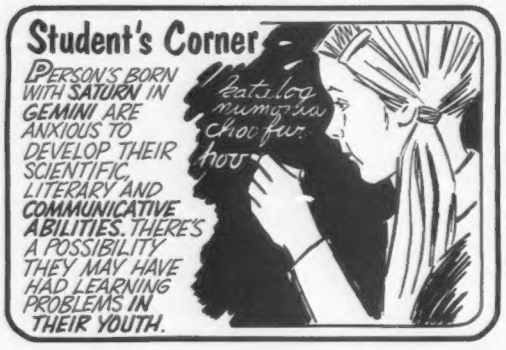
...unday. Joint ventures will be your most rewarding areas Monday, Tuesday, Wednesday. A new interest Thursday. Lucky competitively Saturday.

SAGITTARIUS (Nov. 23-Dec. 21) Unexpected responsibilities Sunday. Good things happen through associates Monday, Tuesday, Wednesday. Be careful in business Thursday, Friday. Best day: Saturday.

CAPRICORN (Dec. 22-Jan. 19) Joy and disappointment Sunday. Opportunities careerwise Monday, Tuesday, Wednesday. Treat associates diplomatically Thursday, Friday. Others treat you generously Saturday.

AQUARIUS (Jan. 20-Feb. 19) Lucky in the long run Sunday. You'll be well received Monday, Tuesday, Wednesday. Problems at work Thursday, Friday. A beneficial alliance Saturday.

PISCES (Feb. 20-March 20) Lucky with large issues Sunday. Family benefits Monday. A profitable, shared venture Tuesday, Wednesday. Go somewhere new Thursday. You're very creative Saturday.


Student's Corner
PERSON'S BORN WITH SATURN IN GEMINI ARE ANXIOUS TO DEVELOP THEIR SCIENTIFIC, LITERARY AND COMMUNICATIVE ABILITIES. THERE'S A POSSIBILITY THEY MAY HAVE HAD LEARNING PROBLEMS IN THEIR YOUTH.
eats log mumzia choo fur hoo

YOUR BIRTHDAY...this Week and this Month
Libra
(SEPT.23-OCT.23)
Likes:
LIBRANS ENJOY ANALYZING THE ACTIONS OF OTHERS. THEY HAVE KEEN INSIGHTS INTO HUMAN NATURE WHICH OFTEN COME TO THEM IN INTUITIVE FLASHES.
Dislikes:
LIBRANS HAVE A STRONG SENSE OF FAIR PLAY. THEY WILL NOT TOLERATE PEOPLE WHO TRY TO TAKE ADVANTAGE OF OTHERS.
Relationships:
LIBRA AND ARIES HAVE TEMPERAMENTS THAT VARY CONSIDERABLY. LIBRA WELCOMES PARTNERSHIPS. ARIES REQUIRES INDEPENDENCE. BOTH SIGNS HAVE LEADERSHIP QUALITIES, BUT EMPLOY DIFFERENT TACTICS. FOR HARMONY, LIBRA MUST BE MORE ASSERTIVE, ARIES MORE SUBDUED.

When NEA teamed astrologer Bernice Bede Osol with artist Elmarine Hanratty to create "This Week in Astrology," the stars were favorable. The time was right for an entirely new concept in Sunday features. Its wide acceptance among newspapers confirms this. Were we suddenly a liberated organization? Hardly!

NEA was liberated long before it was "in." Ellen Scripps created the service concept before the turn of the century. In 1925, Ethel Hays created "Flapper Fanny" and she was succeeded by Gladys Parker. Dorothy Urfer created "Annibelle" in 1935 and it was continued by Virginia Krausmann. In 1954, Nadine Seltzer started "Sweetie Pie" and Kate O'Sann followed in 1957 with "Tizzy."

Was it all written in the stars? Perhaps. But, at NEA we don't take any chances. We take pride in recognizing people with talent and new ideas. If you have a comic idea, submit it to Flash Fairfield, director of comic art, and shoot for the stars.

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1200 west 3rd street
cleveland, ohio 44113

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If you would like to submit comic strip ideas and artwork, send them to our editorial offices:

James F. Andrews, Editor
Universal Press Syndicate
6700 Squibb Road
Mission, Kansas 66202

Dec. 1976
No. 32

CARTOONIST PROfiles

Subscriptions:
U.S. $10
Canada $11
All Other $12

Editor: JUD HURD

Photos by Jim Ruth

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america's favorite

comics

By Acan Willette

INTRODUCTION BY MORT WALKER

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CARTOONIST PROfiles is published quarterly (March, June, September, December) by CARTOONIST PROfiles Inc. Subscriptions and correspondence pertaining to them should be addressed to CARTOONIST PROfiles, P.O. Box 325, Fairfield, Connecticut 06430. Editorial office of publication is located at 281 Bayberry Lane, Westport, Connecticut 06880. Subscription rates: U. S. $10.00 yearly—Canada $11.00 —Foreign $12.00. Copyright© 1976 by CARTOONIST PROfiles, Inc. Reproduction without written permission is prohibited. Advertising rates on request. Second-class postage paid at Westport, Ct. 05880.

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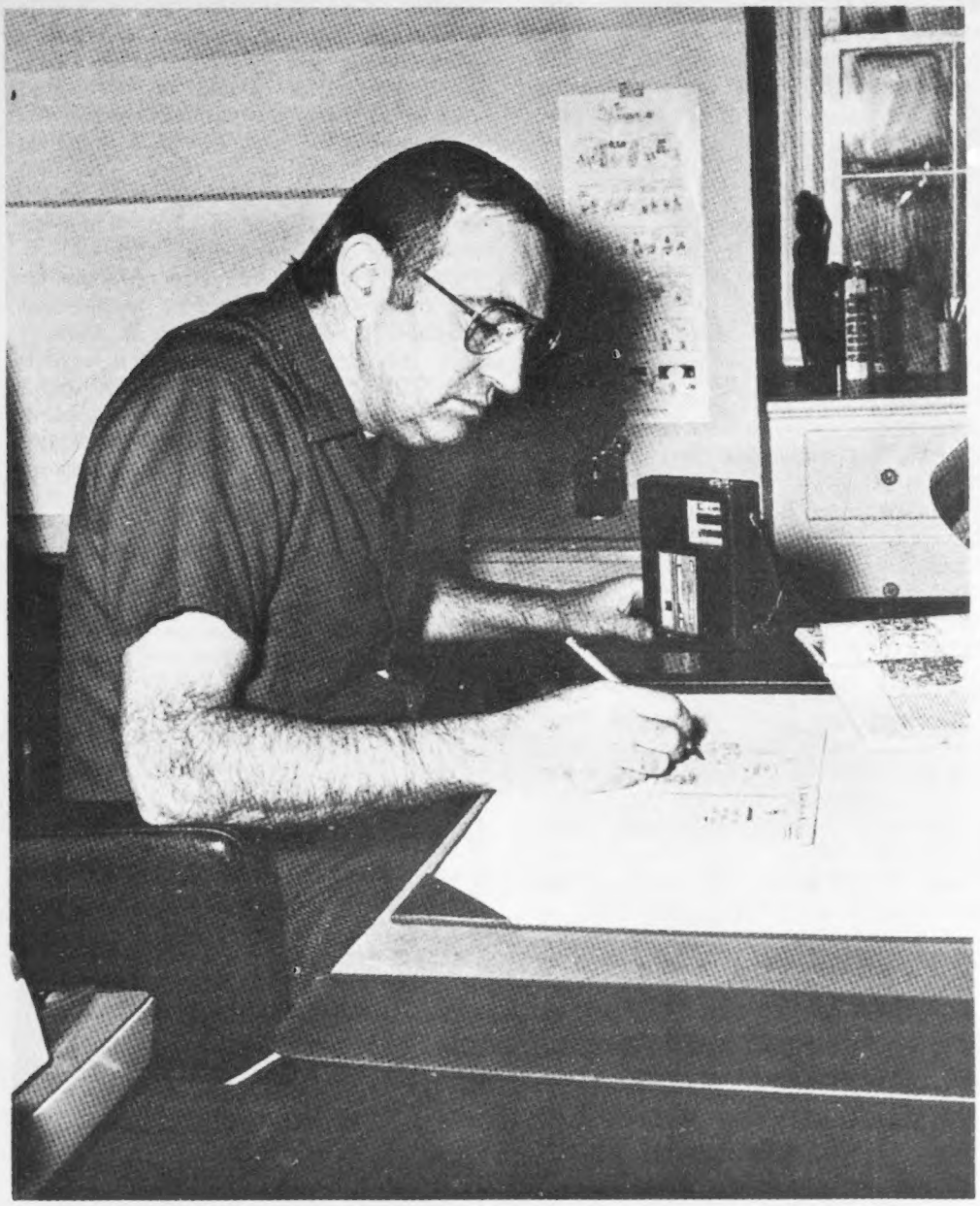
FUNNY FARM

by BRANT PARKER

Some time ago, BRANT PARKER, co-creator (with Johnny Hart) of the very popular WIZARD OF ID comic strip for the FIELD NEWSPAPER SYNDICATE, came up with this very exciting conception of a non-profit cartoonists' workshop which he tentatively named 'FUNNY FARM'. Since that time, whenever Brant has found spare moments between his cartoon activities, he has been mulling over refinements of this original concept.



In the 'Think' room, developing a gag–from thoughts earlier transcribed on Brant's new IBM portable dictating unit.

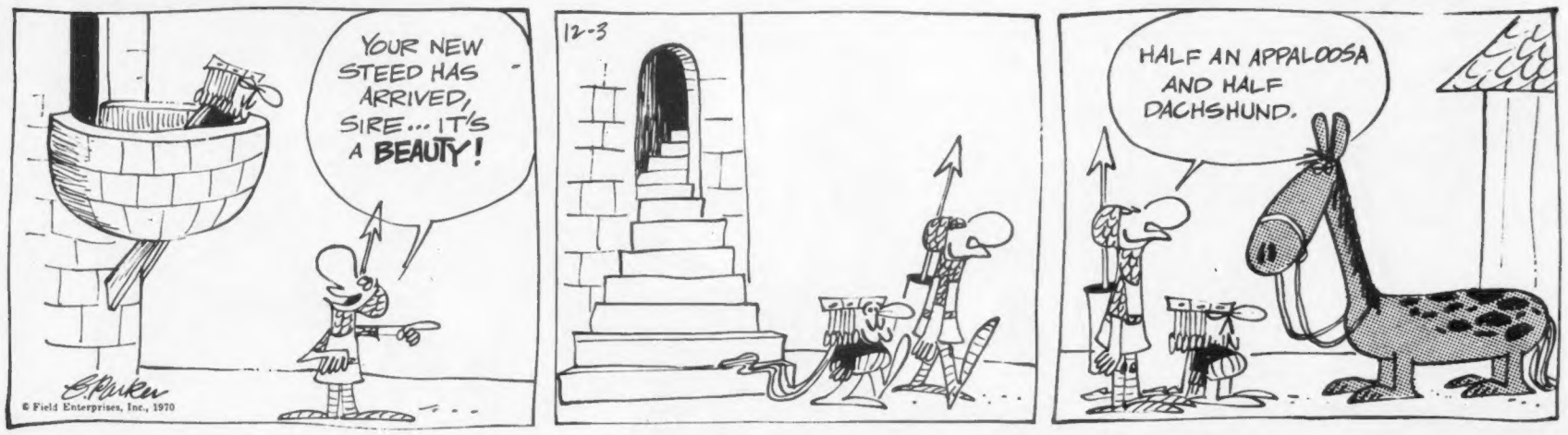
INTRODUCTION:

Originated by Brant Parker, co-creator of the *Wizard of Id*, Funny Farm is a new concept designed to assist aspiring young cartoonists to develop their talent by providing them with a unique "workshop" environment. Working as "apprentices," the neophytes would create cartoon material for sale under contract to government and industry customers as one of the means of financing the effort.

THE PROBLEM:

As any cartoonist will agree, there are many frustrations and pitfalls on the way to becoming accomplished in the profession. To name a few: (1) There is no place an aspirant can go to learn the gag or humor writing. Even if he is a good artist and has writers available, he would have to have gag knowledge in order to put it all together. Since the golden era of Disney Studios cartooning, there has not appeared a facility or institution for developing the "whole" cartoonist. (2) The aspiring cartoonist may struggle for years without identifying what his role is in the cartooning profession; specifically, is he a writer who can draw or an artist who can write: Should he develop both capabilities to work on his own or should he team up with a good counter part: (3) The "master" cartoonists do not have the time to devote to helping promising young people on a regularly scheduled basis. As a result, much time is wasted in efforts to assist. (4) Correspondence courses fall far short of providing a grasp of the cartoon profession for the aspirant.

THE WIZARD OF ID **by Brant parker and Johnny hart**


YOUR NEW STEED HAS ARRIVED, SIRE... IT'S A BEAUTY!
B.Parker
© Field Enterprises, Inc., 1970
12-3
HALF AN APPALOOSA AND HALF DACHSHUND.

THE SOLUTION:

It is felt that a cartoonists' workshop could be established to provide: (1) Facilities for aspirants to work in a "real-life" environment. (2) On-the-job training and counseling to prepare them for the profession. (3) A focal point for the time and experience of the top cartoonists now largely wasted on ad-hoc attempts to assist. (4) A nationally recognized non-profit learning institution dedicated to continuing perfection of its apprenticeship concepts.

OBJECTIVES OF THE WORKSHOP:

Prime objective of Funny Farm is to provide a creative atmosphere and curriculum in a workshop environment in order to fill the void which now exists between the neophyte's early years of misdirected, futile efforts and his painful arrival at the level of accomplished cartoonist. The second objective of Funny Farm is to avoid commercialism by operating on a non-profit basis.

THE TRUSTEES AND ADVISORY BOARD:

Funny Farm would be established as a non-profit foundation. A board of trustees would be appointed to (1) review the foundation charter and approve its final form (2) set up policies and procedures for operation (3) hire the professional staff and approve the budget for operation (4) act as guardian of the foundation charter, control its funds, and insure adherence to the original non-profit concepts. (5) Review and approve changes or improvements in the basic apprenticeship concepts. At the same time, a board of directors or advisors would be elected from the profession to (1) guide the creation of the initial curriculum and assist in its subsequent revisions. (2) advise the workshop staff in the screening and testing package. (3) be available to teach and assist in the workshop. (4) contribute time and talent to advertising and promoting the workshop from their own studios.

THE WORKSHOP STAFF:

The following is a suggested breakdown of overall responsibilities for the personnel involved as paid professionals:

(1) *Executive Director*: He would be responsible for overall business operation of the workshop including administration, finance, marketing, advertising, public relations and personnel.
(2) *The Workshop Director*: His responsibility would be for the academic operation of the workshop including such duties as screening and testing of applicant, the application of curriculum, instructional responsibility, scheduling, grading, and evaluation of the apprentice.
(3) *The Production Manager*: Duties would include the coordinating of the pickup and delivery of the work to be performed, scheduling of the actual production and purchasing and receiving of necessary supplies for the production work.
(4) *Secretary*: One secretary would be hired initially to provide for office management and secretarial duties. Her duties would be related to bookkeeping, typing and all-around secretarial assistance.

SITE SELECTION:

The next step is to find a location for the facility. The workshop is thought to be best established in a large house or estate which can be modified to provide the proper environment for creativity; remote enough for privacy, yet close enough to public transportation for the apprentices, staff and visitors.

GETTING ORGANIZED:

The next step is to work out three major programs in detail before the operation gets underway. These are (1) the apprentice program. Booklets have been secured from the U.S. Dept. of Labor. With these booklets came offers of assistance in perfecting the package. In operation, the workshop would offer a screening and testing package to all inquiring young people. A procedure would be set up whereby most capable and promising students would be chosen to round out the first apprentice group. These might be spread as follows:

3 Editorial Types
6 Comic Strip (1 adventure or straight strip and 3 humor strips)
3 Magazine gag cartoonists
3 Greeting card types
3 Book Illustrators

(2) The Curriculum. The apprentices would be involved in a program of required "academic" subjects such as gag writing, also production-work assignments. The required subjects portion would include mandatory life classes or quick sketch sessions on a once a day basis. Also, sessions in creativity and joint work sessions involving the visiting cartoonists, live or on video tape, would be included. In the work assignment sessions, the apprentice would create work which would generate immediate circulation or use by the customer. Feedback information would be monitored closely to help the apprentice see his work published and be graded by its response in the marketplace. The first apprentice group would be small, to afford a certain degree of experimentation by way of curriculum and work output. Visiting "masters" would spend a day or two or longer, depending on budget and availability, to provide the apprentices with the best exposure to their experience. For "masters" who cannot spend time in the workshop, a video recording session could be set up in their studio. A library of lectures could be generated in this manner. It is felt that the early months would be spent in training the apprentice to a semi-professional level. At that point, the senior apprentice would be assigned to production work. All profits would be used to upgrade the functions of the worskhop and to expand the program for learning and for *advancing the profession* on a national scale.
(3) Financing of the workshop. We have a budget and cash flow projection which indicates the needs in both staff and facilities over a five year period. It is anticipated that initial operating funds would come from loans from interested individuals or groups primarily within the industry. As the workshop expands, it may be desirable and necessary to secure grants from the government or long-rang committments from government or from industry in the form of retainer type contracts to perform work over a specified period of time in order to meet expenses.

THE PRODUCT AND THE MARKET:

The product of the workshop would consist of easel charts for sales demon-

THE WIZARD OF ID — **by Brant parker and Johnny hart**

I THOUGHT YOU HAD A WOMEN'S LIB MEETING TONIGHT.
IT'S CANCELED BECAUSE OF THE WEATHER.
WHAT'S THE WEATHER GOT TO DO WITH IT?
YOU TRY CUTTING OFF THE HEM OF YOUR SKIRT, BURNING YOUR UNDERWEAR AND PARADING, WHEN IT'S 23 DEGREES!
© Field Enterprises, Inc., 1970
12-12

strations, T.V. sketches, greeting cards, comic strips for trade magazines and weekly newspapers and political or editorial cartoons. There are other areas which will present themselves as the workshop gets under way. The market is made up of commercial, industrial and government users. These clients require cartooning work from time to time to augment the art departments or advertising agencies which they use. At present, only free lance cartoonists provide this type of work. The Workshop would serve as a cartooning pool and contract with these clients to provide them with material. Samples of the cartooning work provided to such government agencies as NASA and Naval Credit Union are available. Some examples of the customers of the workshop would be associations (there are 837 in Washington, D.C. alone), ad agencies such as Beveridge and Associates. On the industrial side, IBM, ITT, Zerox and many others have all used cartoon help in presenting their ideas. The potential for "grist" for the workshop "mill" is limitless.

ADVERTISING:

It is felt that the initial setting up of the workshop would involve several months, and the opening of the workshop might be advertised by means of feature articles submitted to newspapers around the country and daily talk shows on T.V. to which participating cartoonists might be invited to boost the workshop concept. A direct mail program might be implemented to contact the industry and government agencies who are prospects for utilizing the workshop services. Free pilot storyboards would be offered initially to "prime the pump." Video-taped gag sessions could be edited and packaged for network TV showing as a further means of public education and assistance for the workshop program.

BENEFITS OF THE WORKSHOP:

There is a growing need for young assistants, especially in the comic strip field. Specifically, a strip cartoonist may need a young assistant to "ghost" his strip. Or, a syndicate may need to replace a retiring cartoonist. Or perhaps a cartoonist needs help to launch a new strip. All of these needs can be supplied by the workshop.

Also, by working in conjunction with the National Cartoonists Society, the workshop could act as a placement agency on behalf of members of the profession.

DISCUSSION:

Pro's and Con's which may come up regarding this plan:

(1) *Would the workshop create competition to established cartoonists?* — Competition exists now and always will; it is healthy for any organized effort.

(2) *How can "masters" justify spending their time on this?* The fact is, they are probably spending more time now on fewer aspirants and getting less satisfaction out of the effort. (Besides, $500/day has been tentatively budgeted for visiting "masters" to lighten the burden)

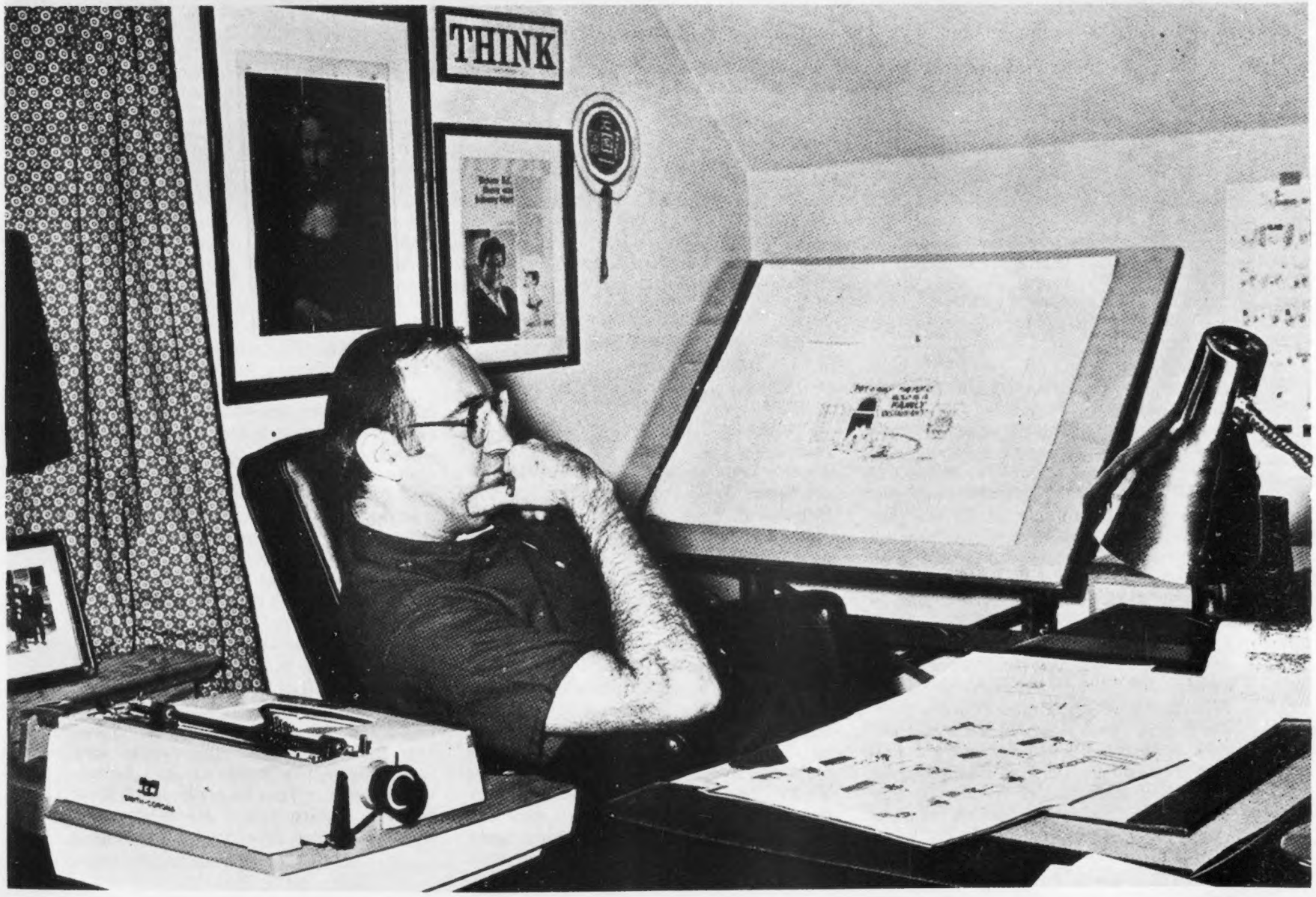
(3) *What happens to profits?* As the workshop expands its effort, excess funds might be used to enroll more apprentices or perhaps to open a second workshop.

(4) *How do you see us proceeding?*

As Follows:

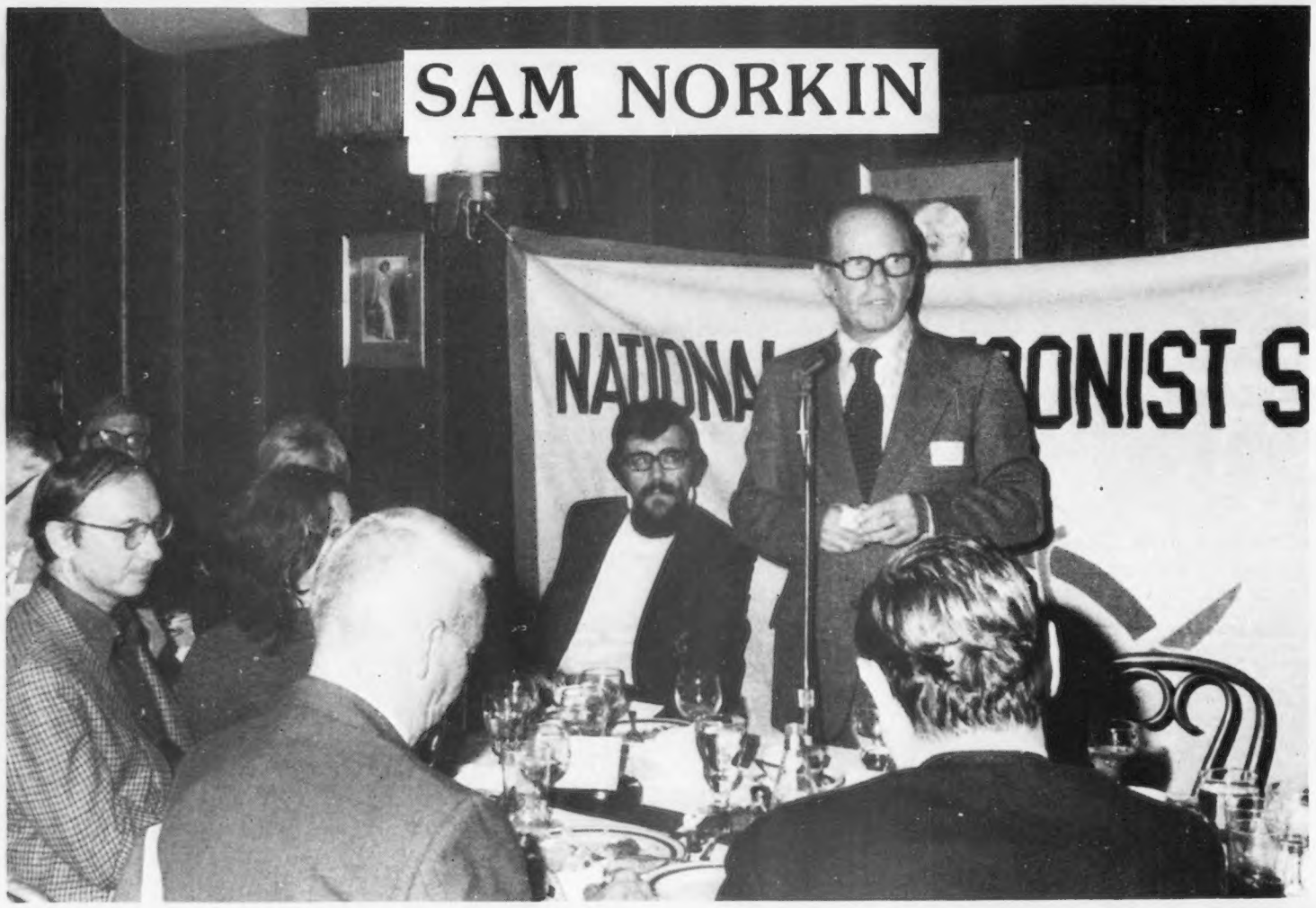
(a) Secure pledges of funding (loans or gifts for the first phase.)
(b) Set up a trust account to fund first phase of 4 months.
(c) Elect trustees and directors and incorporate.
(d) Hire executive director.
(e) Review, change, approve operating plan.
(f) Secure $100,000 loan or grant.
(g) Approve site for workshop.
(h) Select and hire workshop director, approve apprentices and curriculum packages. ●

Brant parker *In the 'Think' room, thinking.*



THEATRICAL CARICATURIST

Photo by Buck Peters



Here Sam Norkin moderates a National Cartoonists Society meeting at which one of the speakers was famed playwright Neil Simon (seated at the extreme left in the photo). Bill Kresse, the News cartoonist who draws the 'Super Duper' Sunday page, is at Sam's right.

Here is a conversation with one of the top practitioners of a very specialized art—that of theatrical caricaturing and sketching. SAM NORKIN'S drawings of show people appear each week in The N. Y. News, the newspaper with the largest circulation in the U. S., and thus more readers see them than see the work of any other caricaturist in the field.
Those of our readers who live within reach of Princeton, New Jersey, will be interested to hear that The Loft Gallery, at 306 Alexander Street, will be having an exhibit of Sam's caricatures from November 6th through December 15, 1976. In addition to his theatrical work Norkin sketches and paints in various countries around the world but that's a subject for another story at another time. We might add that he frequently does an entertaining lecture which explains the various steps involved in his work.

Q: Did you start out to be a caricaturist, Sam?
A: No—and I don't think anyone does. Just learning that it was possible to make a living as an artist was good enough for me. Since I was in school during the Depression, I heard the phrase, 'starving artist' everywhere. My parents, who were foreign born, were especially aware of the precarious nature of art, and their advice was that if I wanted to draw, I should become an art teacher.
Q: You had quite a bit of formal art training, didn't you?
A: Yes—and I guess it started when I was about 9. My brother, who was four years older than I, attended a teen-age art class for talented students which was supported by some philanthropist in New York. The instructor was a muralist, a stained-glass-window designer, who did scenic designs for a living. I was very envious of my brother when he brought home charcoal life drawings from the class. However, one day he took some of my drawings to the instructor who invited me to join the group which even included a seventeen-year-old. We had a real model and that was where I first got interested in portraiture. We had an exhibit of our work at the end of each semester and several of the N. Y. newspapers ran a spread on the group. One day I saw three caricatures of some mayoral candidates by the famous Covarrubias in one of these papers, and I suddenly realized what this man was doing. As a young student doing portraits, I could appreciate that his drawings looked just like the people they represented—only more so—and I marvelled at the designs he made out of their features. So, from then on, as sort of a sideline, I began doing caricatures, trying

to solve the mystery of how Covarrubias achieved the results he did.

To finish answering your question about formal art training, after high school I got a scholarship at Metropolitan Art School, a small private institution, and since I had worked all summer before that, I was able to pay for my end of the scholarship. And, from then on, I kept going to art schools—Brooklyn Museum Art School, and the New York School of Fine Industrial Arts. And I've been painting and drawing ever since—the artist is always teaching himself.

Q: How did you get started with theatrical caricatures and illustrations?

A: One of my early jobs was doing mechanical art department work on the art staff of the New York Herald-Tribune. Once in a while, when they needed a staff man to illustrate an ad, we'd all fight for it like fish after bait! Maybe we'd be given a photo of just a bare house on a sandy lot—for a real estate ad—and we'd have to do a fancy drawing complete with trees, a swimming pool, etc.

I showed some theater drawings of mine to the drama department from time to time but I was invariably told, "They're very good but we've already assigned a man to do that show." There were about twelve different guys who did these and the paper had about six drama pages in those days. However, one day a little one-column movie drawing that I'd done on speculation was picked up and used in the film section. I got fifteen dollars for it but that broke the ice. Then a great day came—I got a call asking me how I'd like to sketch a play called 'Cafe Crown'. That was my first assignment and I was so proud! The press agent was at the theater, all the people were so nice to me, and everything was very interesting. In those days, since they had so much space, they gave a show such as 'Cafe Crown', a break as far as newspaper spreads were concerned, even though it had been running for a while. So I sketched and sketched, and did a whole panorama of the many characters who appeared in the cafe.

Then came an assignment to do the long-running show 'Hellzapoppin'. As you may recall, it was sort of a surrealist thing, with all kinds of crazy sketches. There were other assignments after that but I'll have to tell you how the artists eventually got a raw deal as far as theatrical drawings and caricatures were concerned. The paper had a limited budget, and the only way they were able to use the volume of art work they did was for the show which was being illustrated and caricatured to share the artist's fee with the newspaper. The theatrical caricaturist's drawings couldn't be syndicated because practically all live theater was in New York and papers in other cities weren't much interested unless the play was going to appear in their town. So the artist's compensation had to be arrived at by other means such as I've just mentioned. This practice went on for 25 years but one day Mrs. Reid, the publisher of the Herald-Tribune, heard about an argument between one of the artists and a show management over a bill for the artist's services. She was horrified, having known nothing about this long-standing practice, and ended it even though her editor told her that it had been perfectly normal procedure for a quarter-century. She decreed that from then on the paper would only use what it could pay for completely in the way of theatrical drawings. So that drama pages became, essentially, pages of photographs. The funny thing about all this is that these photos, which cost show managements hundreds of dollars for light men, stage hands and photographers, were given to the paper free of charge.

Naturally, if the Herald had sent its own people to make these photos, the paper would have had to pay for all this. It seems that, from then on, it was O.K. to take free photos from the show, but the show could no longer contribute to the support of any theatrical artist from the paper. As a result of all this, I've been very happy at The New York News where they pay my entire fee—which is a very respectable practice. I might add that after my drawing has appeared in The News, and has been paid for by them, on occasion a show may ask to buy my original drawing.

Q: The average person thinks that in caricature all you do, if the subject has a big nose, is to make it bigger, or to make a protruding chin even more so. Would you say something about what you like to get into a caricature to make it more interesting than this stereotyped version?

A: That's a hard thing to do. Someone once said that a great caricature is 'the rarest portrait' because it's the essence of someone. By my definition, a caricature is a meaningful exaggeration or distillation of what the subject, or his personality, is—a distillation of likeness. This doesn't depend on any one feature. What do you do when there is no prominent feature? Your subject may have two regular, movie-star-type features such as a perfectly-proportioned nose, and a perfectly-proportioned forehead. But it may be that it's their relationship which is unique. For example, the forehead may bulge, or this regular

Dustin Hoffman and Pamela Payton-Wright in JIMMY SHINE. 1968

nose may be set in with a cleft at the bridge. The caricaturist may get a break if the subject, for instance, has very dark, accented eyes which look like two dots when the artist squints at them. The layman sees eyes with lids and lashes and muscles around them, and they look normal and usual to him, whereas the caricaturist sees the subject as I've just mentioned. The entire shape of the head may have a character of its own—it may be wide, round, or long, relatively speaking. It's this 'relativity' that the aspiring caricaturist must see—relative to the 'average' face and head.

Q: What's the best way to become skillful at this?

A. Well, I do a sort of entertaining lecture-demonstration on this subject. I show examples of my work, and tell some of the stories that relate to the shows or the personalities that I've sketched. Then I end up by sketching ad-lib, spontaneous drawings of people, so everyone can see the process involved. I've done thousands of these in canteens and in the Army—soldier shows. This is the best possible practice that the budding caricaturist can get. When I was asked, during war time, if I would do some drawings for the American Women's Voluntary Services, I went around tables at various canteens, sketching servicemen at lunchtime. I would give each a copy of my drawing, as a gesture of the canteen's goodwill, and I kept a duplicate. One day the press agent of the hotel which ran the canteen asked me why I didn't get up on the dance floor with the other entertainers and do my caricatures on an easel. If you've never done this, it's frightening! What if you make a wrong line, or commit some similar mistake? But, fortunately, I realized that if I could learn to do this, I couldn't wish

DO RE MI. Phil Silvers, Steve Roland, George Mathews, George Givot, Nancy Walker and David Burns. 1961

for a better laboratory. The next thing I knew, I was in the Army myself, and I might say that I escaped a lot of KP doing soldier shows.

Unless you do thousands of caricatures, spontaneously, you won't become a truly fluent caricaturist. This is very important for those who aspire to my particular specialty—you must like it *a lot!*

Q: Can one make a living specializing only in caricatures.

A: It's not a very highly paid field but if you love the art enough to devote great concentration, as well as years of practice, to becoming good at it, you should plan to apply this ability to some other field. For example, a sports cartoonist, or an editorial cartoonist, is a much better one if he's a good caricaturist. In my case, I've applied my caricaturing to an even more rarefied area—theatrical drawings—since this field pertains mainly to New York City where there are now just three newspapers. We used to have fourteen newspapers and there were several hundred stage productions a year in the city. If you looked at these papers, they were profuse with caricatures of the performers in the various plays. Now that William Auerbach-Levy, the etcher-caricaturist of the N. Y. Post has passed away, just Al Hirschfeld and I cover the theater for The Times and The News.

Q: Are you on salary at The News, and do you work full time there?

A: No—I'm a freelance contributor—a regular one—with a handshake contract and I've had this relationship with the paper for the past 18 years.

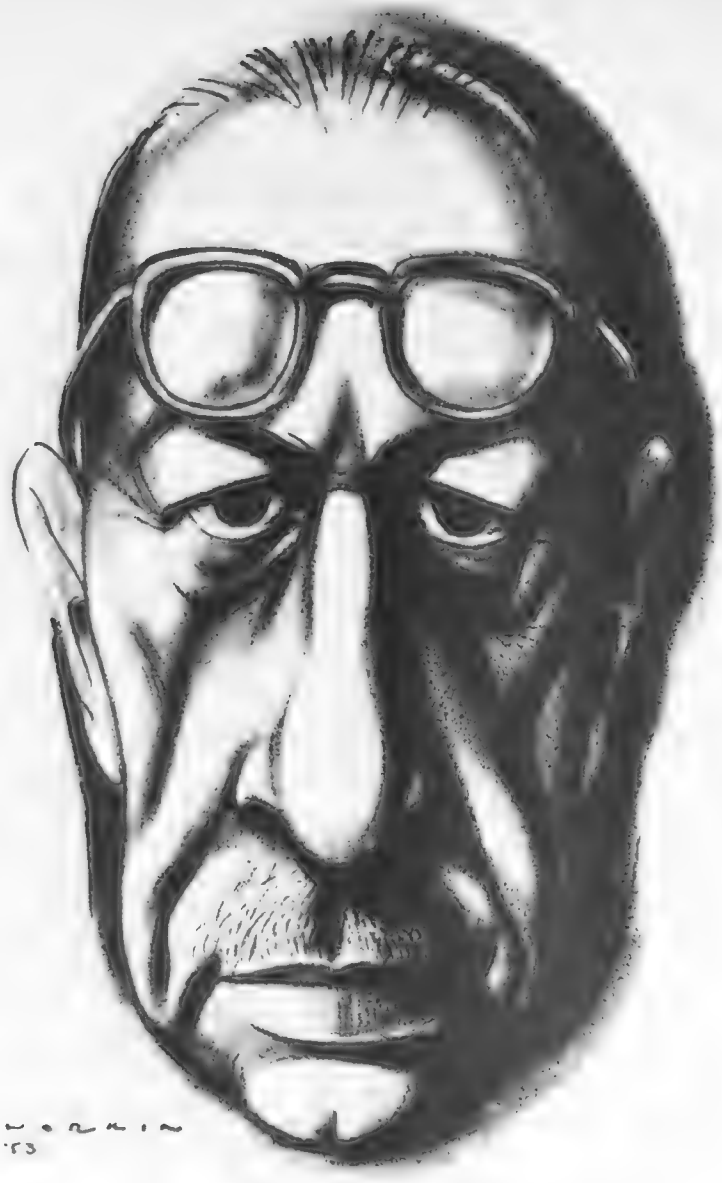
Q: How long does it normally take you to do one of the theatrical features for the News such as the one we've included with this story?

A: My drawing takes as long as I want it to take me. This is usually determined

Lee J. Cobb as KING LEAR. Barbara Tweed, Patricia Elliott, Marilyn Lightstone 1968

Photo by Buck Peters

Sam Norkin and CARTOONIST PROfiles editor, Jud Hurd.



STRAVINSKY (Sketched at rehearsal) THE RAKE'S PROGRESS. Metropolitan Opera. 1953
Cover design, Saturday Review

STRANGE INTERLUDE by Eugene O'Neill. Franchot Tone, Geraldine Page, Rip Torn, Richard Thomas and Pat Hingle. 1963

by deadline considerations, and the subject that I'm drawing. If it's a challenge, and I want to indulge in it, I may take as long as three days on it. But if we have to get it out in a hurry, I'll do it in hours, and, ironically, this does not necessarily relate to the quality of the result. Sometimes, one of my fastest things is one of my best efforts.

Q: When we see one of your caricatures, or theatrical drawings, in a newspaper advertisement for a particular play, was it done especially for the ad, or has one of your regular drawings from the newspaper been reproduced?

A: Sometimes The News will simply grant permission for one of the drawings I've done for them to be reproduced, and then let me make whatever financial deal I can with the show people. The News feels that my original belongs to me, to dispose of in any way I like, after they have printed it. Sometimes the show may pay me for the privilege of blowing up one of my drawings, as it appeared in The News, for a billboard. You may remember the play 'Rhinoceros'—that was one case where the show management bought my newspaper drawing from me and then built an ad around it.

However, usually the work I do for a theatrical ad will be especially commissioned, and it's done through one of the two basic New York ad agencies that handle theatrical work. I like these advertising assignments but there are a couple of uncertainties connected with this phase of my work. To begin with, one would expect show people to be very avant-garde and innovative, because of the nature of the theater but when advertising agencies are discussing a possible ad with the show's management, they have to talk with a number of partners and investors in a show, and all of these people have an equal say-so. This sometimes makes things difficult.

Then one has to keep in mind the uncertainty of the theater itself. Current statistics indicate that only one show in ten will make back its investment, let alone get any profit. As a result, many shows fold on opening night, and some fold even during the preview period. So that the ad agencies which handle theatrical work are in big trouble with deadbeats because of the above statistics. I've been lucky so far because I work for a newspaper, and I'm one guy who has to get priority in payment because shows are afraid I won't draw their next production.

As I believe I mentioned previously, one of the things I do is sell a lot of my originals regularly. Through the years, actors or producers have bought my originals to hang on the wall, and producers have bought my originals to send on tour with a show.

Zero Mostel in A FUNNY THING HAPPENED ON THE WAY TO THE FORUM 1962

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER

THEATER
MOVIES
BOOKS
TELEVISION
TRAVEL
QUEENS-LONG ISLAND NEWS

LEISURE and The Arts 3

SEPTEMBER 19, 1976

Catfish Row comes to life again Saturday In Our Town when the Houston Grand Opera opens it's production of "Pogy and Bess." It will be the first time George Gershwin's great work will be heard here substantially as he wrote it. Left to right: Crown (Andrew Smith) reclaims his women, Bess (Clamma Dale), Porgy (Dennie Ray Albert) wonders "Where's My Bess?" and Sportin' Life (Larry Marshall) warns that "It Ain't Necessarily So."

At last we'll hear the real 'Porgy'

By BILL ZAKARIASEN

THE HISTORY of music is full of great works that have won lasting popularity even though they were nearly never performed as the composers had written them. "Carmen" and "Boris Godunov," for starters, until recent seasons always had been staged at the Met in bowdlerized versions by well-meaning but misguided revisionists.

Now, thanks to the Houston Grand Opera Association, the greatest opera yet written by an American—George Gershwin's "Porgy and Bess"—will purportedly be heard in its original version during a limited engagement at the Uris Theater beginning Saturday. We won't know till opening night whether or not this production will indeed be faithful to Gershwin's original score. We do know that no other production ever staged here has been, which is why so many operas and theatergoers never have been sure whether "Porgy" was an opera in the first place.

Gershwin himself never had any doubts. As early as 1926, when he read DuBose Heyward's "Porgy," he thought it would make a good opera, and approached Heyward, who agreed to collaborate on the project. Their correspondence over the next six years was inconclusive, however, and when in 1932 Jerome Kern and Oscar Hammerstein approached Heyward with the suggestion of turning "Porgy" into a musical starring Al Jolson in blackface, Gershwin (remembering it was Jolson's singing of "Swanee" that got his composing career off the ground in the first place) refused to stand in that great entertainer's way. But for reasons still unknown, Jolson eventually nixed the idea, and "Porgy's" life as an opera began.

Gershwin didn't take his responsibility lightly. He took a crash course in counterpoint with the renowned theoretician Joseph Schillinger that paid off in "Porgy's" numerous duets (such as "Bess, you is my woman now") and ensembles like the Act II storm scene.

Gershwin also spent a lot of time soaking up the life of Charleston's Catfish Row, where "Porgy" takes place, studying and transcribing the unique songs and speech-rhythms of the Gullah Negro—"blue" notes and all—that found their way into almost every page of the score, most notably in the street cries of the Strawberry Woman and the Crab Man.

In this wise Gershwin followed a well-established and honored operatic tradition fathered by Wagner and reaching its fruition in the scores of Mussorgsky and Janacek.

The collaboration of Gershwin and Heyward was of a oneness in spirit matched only perhaps in that between Richard Strauss and Hugo von Hoffmansthal. Friction never developed, even when Gershwin insisted (rightly so) that his brother Ira was better qualified to write the lyrics for some of the arias. Yes, "arias"—Gershwin never referred to the solo musical numbers in any other way. "Porgy and Bess" was a labor of operatic love, and the succession of misfortunes that dogged Gershwin's masterpiece in performance were crushing blows from which he probably never recovered.

First, there was the great length—over four hours counting intermissions. Not inordinately long by operatic standards, but far too extended for "legitimate" theatergoers. Gershwin's big mistake was agreeing to a Broadway booking instead of accepting an offer from the Met. But the composer refused to cut a note. After the Boston opening, his stubborness seemed vindicated by the reviews ("Gershwin's most important contribution to date", "A great advance in American opera"), but another problem was a-brewing.

"Porgy" was indeed an opera, and a very difficult one to sing eight times a week, what with three big soprano roles going up to high B naturals and three baritones struggling with Rigoletto-like ranges. Also the crippled Porgy himself spending the entire show on his knees. Each succeeding preview performance saw the score trimmed little by little, until about an hour of music was gone (including "The Buzzard" and 40-odd pages from the last scene alone). Moreover, many of the sung recitatives were replaced with spoken dialogue, thereby ruining one of Gershwin's most original devices of having the few white characters speaking their lines, while the blacks, in answering, would sing.

The show that opened at the Alvin Theater Oct. 10, 1935 was therefore far from the complete work of art its creator has envisaged. The critics, perhaps under-

(Continued on page 5)

Gershwin: a lover looks back

By PATRICIA O'HAIRE

"I REMEMBER very well the first time 'Porgy and Bess' opened here," remarked Kay Swift the other afternoon. And well she might! At the time, Kay and "Porgy" composer George Gershwin were what the gossip columnists call "an item," and Kay, a musician and composer in her own right, hosted the big opening night party.

And here she was, just a few weeks shy of 41 years later, talking about the first — and the latest — production of that classic American musical, which will open Saturday at the Uris Theater in a production staged by the Houston Grand Opera, and Kay Swift thinks "it is superb."

But it was the original she had on her mind as she sat and talked the other day. "That party was a landslide!" she recalled. She talks as though to emulate her name — swiftly — and her conversation is salted and peppered with exclamations and the names of the famous who were, and are, her friends:

"I spoke to 10 of the wealthiest men I knew, people like Averell Harriman, Alfred Vanderbilt, William Rhinelander Stewart and some others, and I asked them to finance the party. I thought we should have a big hit of a party.

"Well, they agreed! So we held it in Conde Nast's duplex on Park Ave., and I invited 425 people. I think every single one of them came — and they all brought guests!

"Paul Whiteman's full orchestra played in one room and there was a second band in another. When the actors showed up, George sat down at the piano and played for them all night long!

"I didn't get home till 7 in the morning, and then I had to catch a train at noon to Philadelphia, where Emily Kimbrough met me and took me to the Art Institute, where I was to lecture on 'Porgy' and play some of the music.

'That's another reason I remember the day so

(Continued on page 5)

Sam Norkin's work as it appears on a drama page of the New York Daily News.

Q: You've sketched at a great many out-of-town openings and have credited the famous press agent, Richard Maney, for making a lot of this possible, haven't you?

A: Yes. Let's say a show was scheduled to open in Boston on a Thursday, and that the dress rehearsal wouldn't be held until the Friday or the Saturday before that. In spite of this, it was traditional for the publicity for the play to appear in the Sunday papers the next day. Before caricaturists like myself entered the picture, the papers would just use a rehearsal shot or two, and they all looked alike. The performers would be primarily concerned with getting their lines right, probably wouldn't have time to make up, and couldn't wear their costumes when the photos were due to be taken because the costumes were probably still being sewn, etc. The actors would be standing around, looking very unglamorous, holding a script, or improvising a certain pose. The resulting photos were generally very dull and editors hated them. Then, about twenty years ago, Richard Maney urged me to sketch these shows and to try and lick some of the technical problems involved. I began to go to rehearsals, to look at the costume designs, and the scenery.

Q: As a final note would you add a word or two about your basic philosophy toward the work you do, Sam?

A: As you know, the big goal with all of us artists is to work at something which gives us the most freedom to be creative. As most of us agree, much to our disadvantage, money is a secondary consideration as a rule. So, first of all, I must say I consider myself a very lucky guy to be working at my basic account—doing the theatrical sketches and caricatures for The N. Y. News—which takes about two days out of every week. I fill the space allotted to me by The News without having to submit roughs for approval (it took me a long time to get to this point of course), and I never get any flak or complaints calling for alterations or corrections. That's why I consider myself very lucky. If there is any reservation that I have about my work, it's my own fault.

The assignment for the week must be newsworthy, the most important show to cover for that week. All other things being equal, I prefer to do a show where I can sketch the principals live—rather than working from the files. ●

Dreamy, the Hippo, RINGLING BROS. & BARNUM & BAILEY CIRCUS 1959

Ionesco's RHINOCEROS. Zero Mostel and Eli Wallach 1961
Loaned courtesy of Mr. & Mrs. Leo Kerz

KARL HUBENTHAL

Lyndon B. Johnson Library, Austin, Texas; Collection of President Richard M. Nixon; Pavillion of Humor, Man & His World, Montreal, Canada; The Federal Bureau of Investigation, Washington, D.C.; The Library of Congress, Washington, D.C.

The bulk of his work is being maintained in the permanent collections of the U.S. Archives of American Art and at Syracuse University and the University of Wisconsin.

He is 59, married and has two daughters. He is a veteran of the Marine Corps in World War II.

He is a past president of the Society of Illustrators, past president of the Association of American Editorial Cartoonists, was a regional director of the National Cartoonists Society and a member of the Board of Directors of the National Center for the Graphic Arts in Washington, D.C.

At the recent convention of the Association of American Editorial Cartoonists in Washington your editor told KARL HUBENTHAL that our readers have often expressed real interest in seeing a story about him and his work. Fortunately, Karl has satisfied this wish with the very informative account which follows some biographical data about his career. Incidentally, Karl designed the AAEC logo which we've included with his story.

KARL HUBENTHAL has been Editorial Cartoonist for the Los Angeles Herald-Examiner since 1951. He has worked for Hearst since 1935. His work is syndicated in all the Hearst newspapers.

His cartoons have been displayed at the White House, the National Portrait Gallery in London, the University of Miami's Lowe Art Museum, the Smithsonian Institute, and the National Portrait Gallery in Washington, D.C., and the California State Museum of Science and Industry in Los Angeles.

He has been nominated for the National Cartoonists Society's coveted "Reuben" (the cartoonists' "Oscar") 6 times, and was chosen the Society's Best Editorial Cartoonist 3 of those years. He previously won the same recognition for his sports cartoons.

He has won 23 Freedoms Foundation Medals, the National Headliner's Club Award, and the Helm's Foundation Medal.

Hubenthal's cartoons are in the permanent collections of: Harry S. Truman Library, Independence, Missouri; Dwight D. Eisenhower Museum, Abilene, Kansas;

by KARL HUBENTHAL

Since Jud Hurd was kind enough to ask me to comment on the state of political cartooning today, I trust you will forgive me if I unburden myself of a biased opinion or two on the subject. He has also asked me to discuss at some length my own career, so please overlook the immodest abuse of the personal pronoun in the following.

First off, let me state how delighted I am to see so much fresh, bright young talent suddenly emerging in our field. It has truly been a renaissance of editorial cartooning in the last few years. There was a period, not too many years ago, when some of us in the A.A.E.C. (Association of American Editorial Cartoonists), deploring the lack of any new approaches, sophistication or good draughtsmanship, really despaired for the future of the American political cartoon when measured against the English and European product.

I can remember some of our early exhibits where the mediocrity level was so high it was downright embarrassing! I speak now not so much of the drawing, which with a few exceptions was bad enough, but of the cliche-ridden, over-labelled, tired and trite approach so many took. Not so today! The last four Pulitzer Prizes, the highest accolade our profession can attain, have gone to men 30 or younger. All of them members of the sharp, caustic, irreverent new breed of commentator found in many a major newspaper these days.

We can thank Ronald Searle and his chief practitioner, Pat Oliphant, as well as Charles Saxon and the Mad Magazine duo of Jack Davis and Mort Drucker for much of this new influence, I think. Gone are the Fitzpatrick and Herblock and Mauldin imitators of my generation. These youngsters not only draw well but they think well too. In my day most of us served our apprenticeship in newspaper art departments. Today's cartoonists come largely from the staffs of college publications. Certainly a better incubator for creative thinking. And it shows in their work.

I refer to such as Jeff MacNelly, Tony Auth, Mike Peters, Dave Simpson, Dwane Powell, Doug Marlette, Dennis Renault, Craig MacIntosh, Tom Curtis, Bob Gray-smith, Dick Wright, Bill Schorr, Bob Englehart, the list goes on and on and I'm

Here's the AAEC logo designed by Karl.

sure I've missed some. Never in forty years of observing the cartoon field have I seen such an influx of new talent over such a short period.

Having given these gentlemen their due, I must take exception to some of them (note I said SOME of them). The emphasis today is all on the funny cartoon. There is, in my opinion, a fine line between being genuinely funny and being flip or glib. There is an equally fine line between a wittily drawn cartoon figure and one that is grotesque and repulsive. Those fine lines are consistently being smudged. I sometimes think I am watching a contest to see who can draw the longest simian upper lip on Gerald Ford, for example.

There is no denying that the advent of the funny cartoon on the editorial page is like a fresh breeze and long overdue. I would never advocate a return to the old moralistic approach. But Humor for humor's sake alone is not enough. In their constant effort to be funny, I do think editorial cartoonists are short-changing themselves. Ours should not be lightweight commentary. There still exists the need for powerful, thought-provoking statements. The editorial cartoon is after all a vehicle of opinion . . . strong opinion. Witness the success of my friend Paul Conrad, than whom there is none more opinionated.

My other quarrel has to do with technique. I bow to no man in my admiration for Rowland Emmett and Ronald Searle and

IT'S CALLED SUCTION

Karl Hubenthal Cartoon
L.A. Herald-Examiner

their contribution to comic art, but mygawd how many imitators can we stand? Cartoonists today remind me of so many lemmings. They all rush to the new (?) oblong shape, Grafix duo-tone paper and rapidograph pens with their single weight line, until the whole squiggly grey mass is interchangeable from one to the other with the exception of the cartoonist's signature . . . and even some of them are amazingly similar.

It's the overall greyness that bothers me most. There is no guts to the technique. It hurts me to see these kids with their marvelous concept of design, composition and perspective get caught in a kind of mechanical quagmire, cross-hatching like old Tom Nast, when a few well-placed juicy black accents would make those beautifully drawn cartoons really sing!

Ah well, as I said at the start of this piece, forgive my apoplectic maunderings. It's one of the perogatives of being an elder statesman, I understand. Rather than belabor it further, just let me say I think editorial cartooning is in a healthier state today than it has ever been in my lifetime. Like Fitz, Ding, Kirby and Herblock before them, these young men too will leave their mark and it's exciting to watch their progress.

One rule I follow assiduously is to always take time to talk to any aspiring young cartoonist who comes looking for advice. It is a practice common to most established cartoonists and is the hallmark that makes us such a great fraternity, I believe. I know that I have been forever grateful for the encouragement I received in my younger years from three of the greatest cartoonists who ever dipped a brush. Willard Mullin, George Herriman and Will Gould.

It all started when I was still in High School. The first real cartoonist I ever met was Willard Mullin. Willard worked in the Art Department of the L.A. Herald-Express and did sports cartoons a couple of times a week. One of his features was on high school sports in Los Angeles, and during my junior year he visited our school to do a cartoon about our track team (we were City champs). Coach knew I was interested in cartooning and introduced us. Sure enough, two days later there I was in the paper, a stringbean figure racing over a hurdle, the Hurdling Hero of Hollywood High. Well, I want to tell you right then and there was born a love affair with sports cartooning and the newspaper business that has never waned to this day!

Willard left that Fall for New York and his great career as sports cartoonist on the World-Telegram, and the following Spring after graduation, I applied for a job on the Herald. On the strength of the stuff I had done in the high school paper and yearbook, I was hired as an apprentice in the Art Department and wonder of wonders was assigned Willard Mullin's desk! Pretty heavy stuff for a wet-eared seventeen year old, believe me.

I shall never forget that desk. It was covered with a mosaic of J. C. Leyendecker Saturday Evening Post covers. Willard had carefully cut out around the figures, pasted them down in overlapping fashion and varnished the whole thing. I could well understand his pleasure a few summers ago showing me a couple of original Leyendecker Post cover paintings he had bought at an Illustrators Society auction.

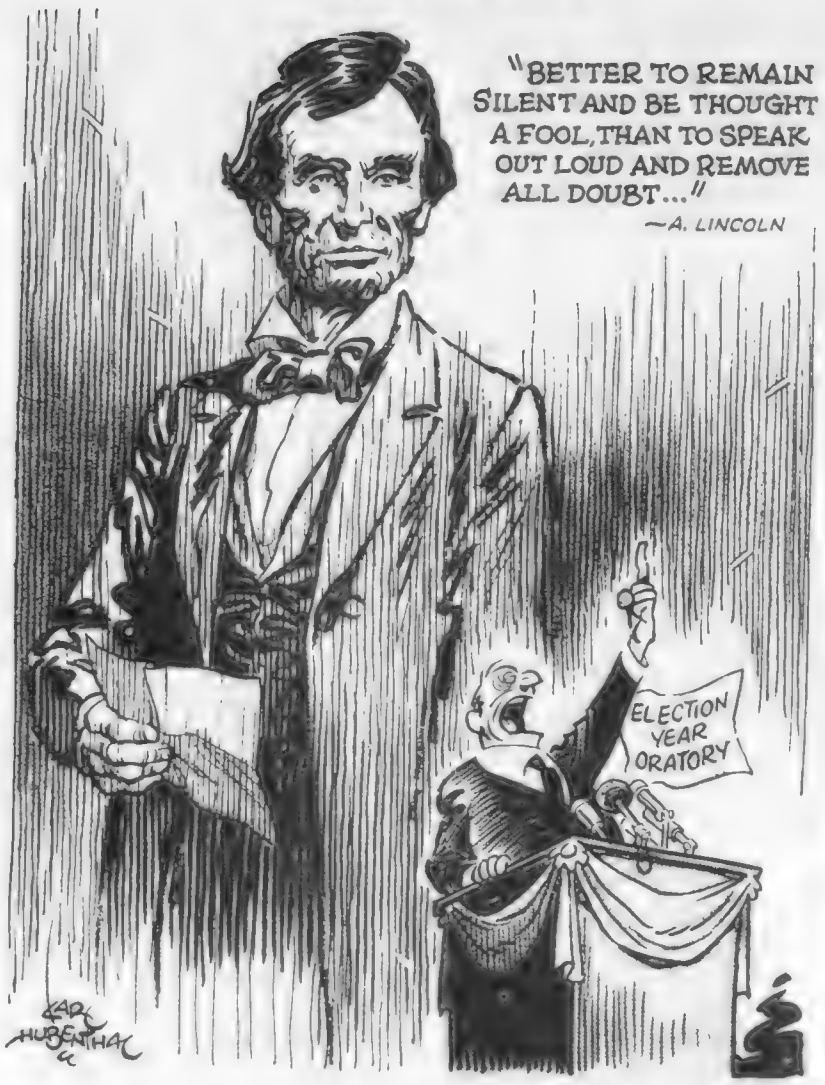
Willard used to come back home to L.A. on his vacations and revisit the old art department. Since I was sort of his heir apparent, we became good friends. I tried to draw exactly like him. Literally stole him blind, and then had the nerve to send him clips of my sports drawings and ask his opinion. He was always kind, saying things like "You look like me on a good day, kid!" Heady praise, indeed.

In 1939, one of my sports cartoons won first prize in a contest conducted by Christy Walsh at the Sports Pavilion of the New York World's Fair, beating out Willard Mullin and Burris Jenkins, Jr., the two giants. I went to New York to accept with some trepidation, wondering what Willard's reaction would be. He took my wife and me under his wing, showed us the town as only he can do, and from that point on he has always been "Uncle Will" to us. Later, whenever our paths would cross, at training camps or sports events it was always hero worship time. I learned a lot from him, including respect for a great talent and a marvelous human being.

Another beautiful person was George Herriman. He and my boss had started out in the newspaper business together in the 1890's on the L.A. Herald. He seemed interested in my work and when he came in to visit the boss he would always stop to talk shop with we peons in the art department. He once told me he started doing sports drawings on the old Herald for a salary of two bucks a week!

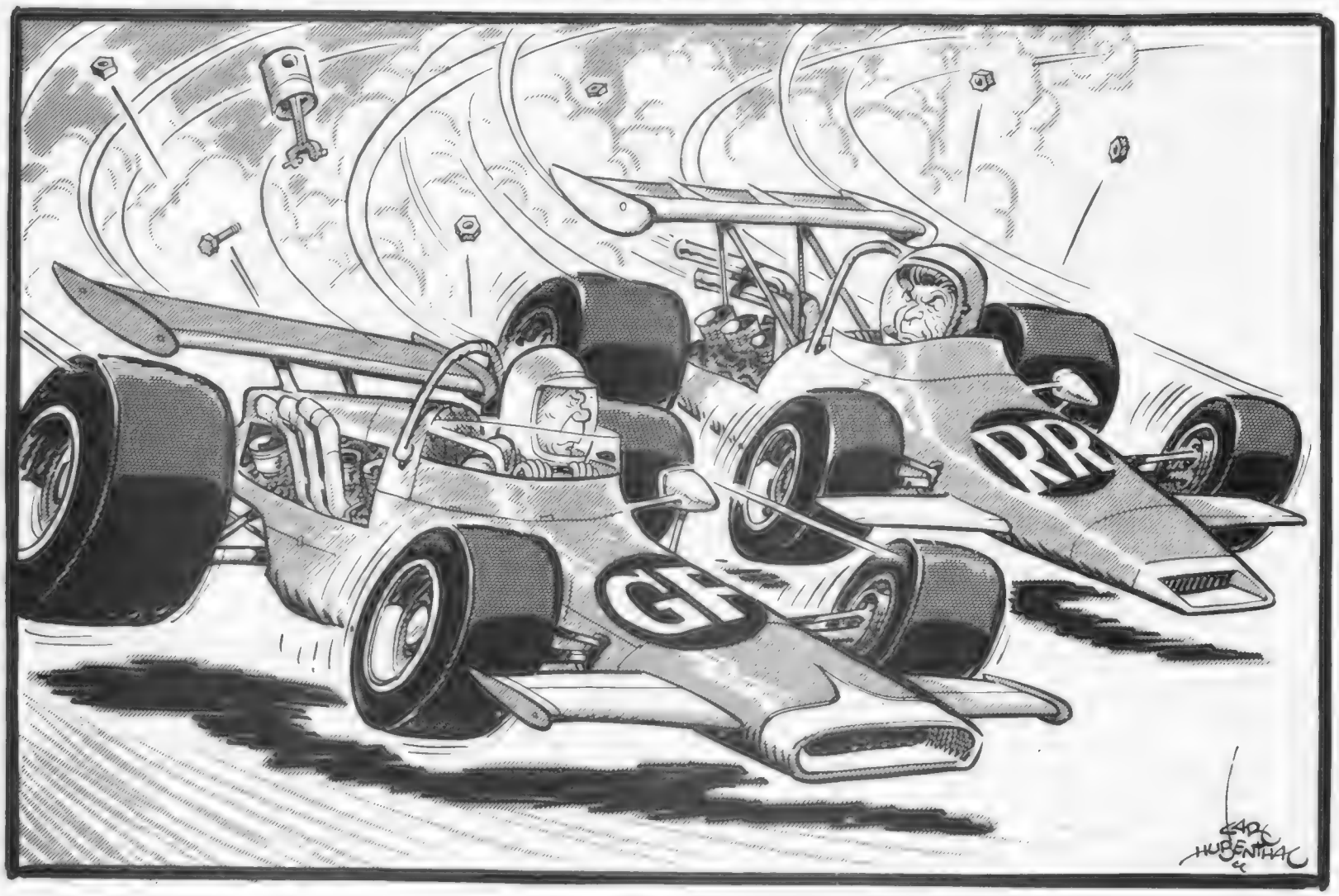
I have one of his Sunday pages, hand colored, as well as one of the early Krazy Kat strips right after it left the Dingbat Family,

CAMPAIGN ADVICE

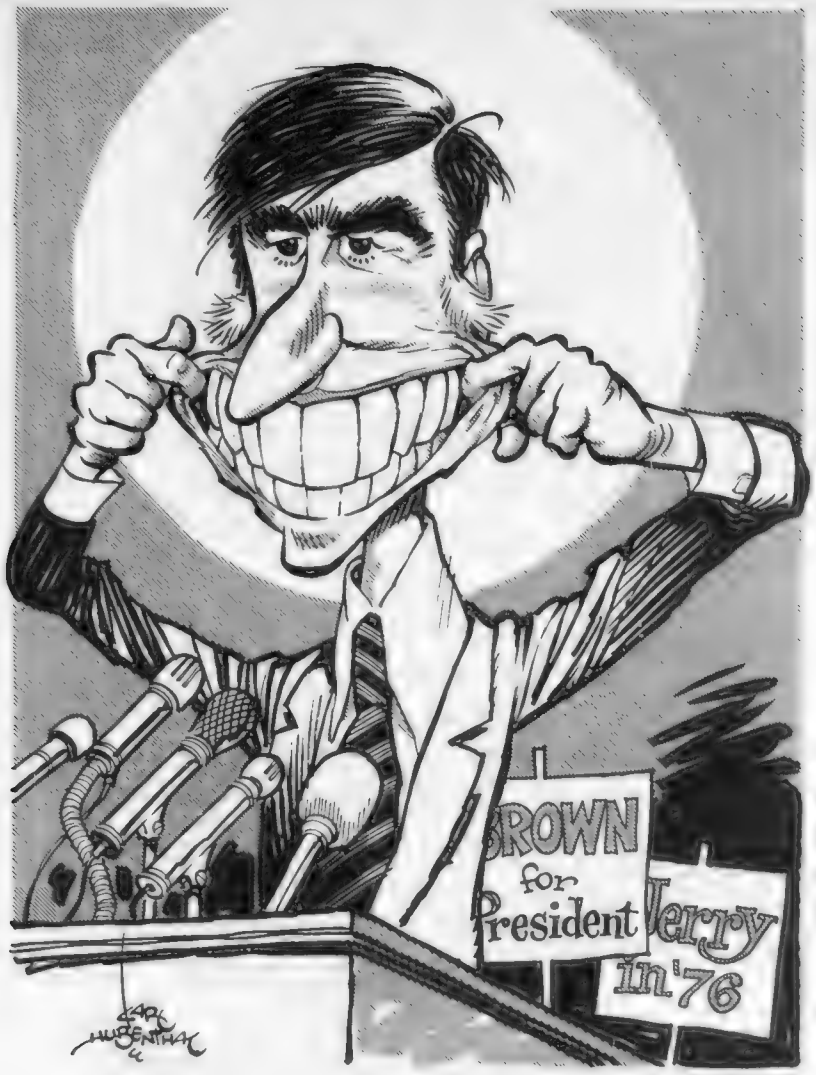

"BETTER TO REMAIN SILENT AND BE THOUGHT A FOOL, THAN TO SPEAK OUT LOUD AND REMOVE ALL DOUBT..."
—A. LINCOLN
ELECTION YEAR ORATORY
KARL HUBENTHAL

STRATEGY MAP

BATTLE FOR POLL POSITION



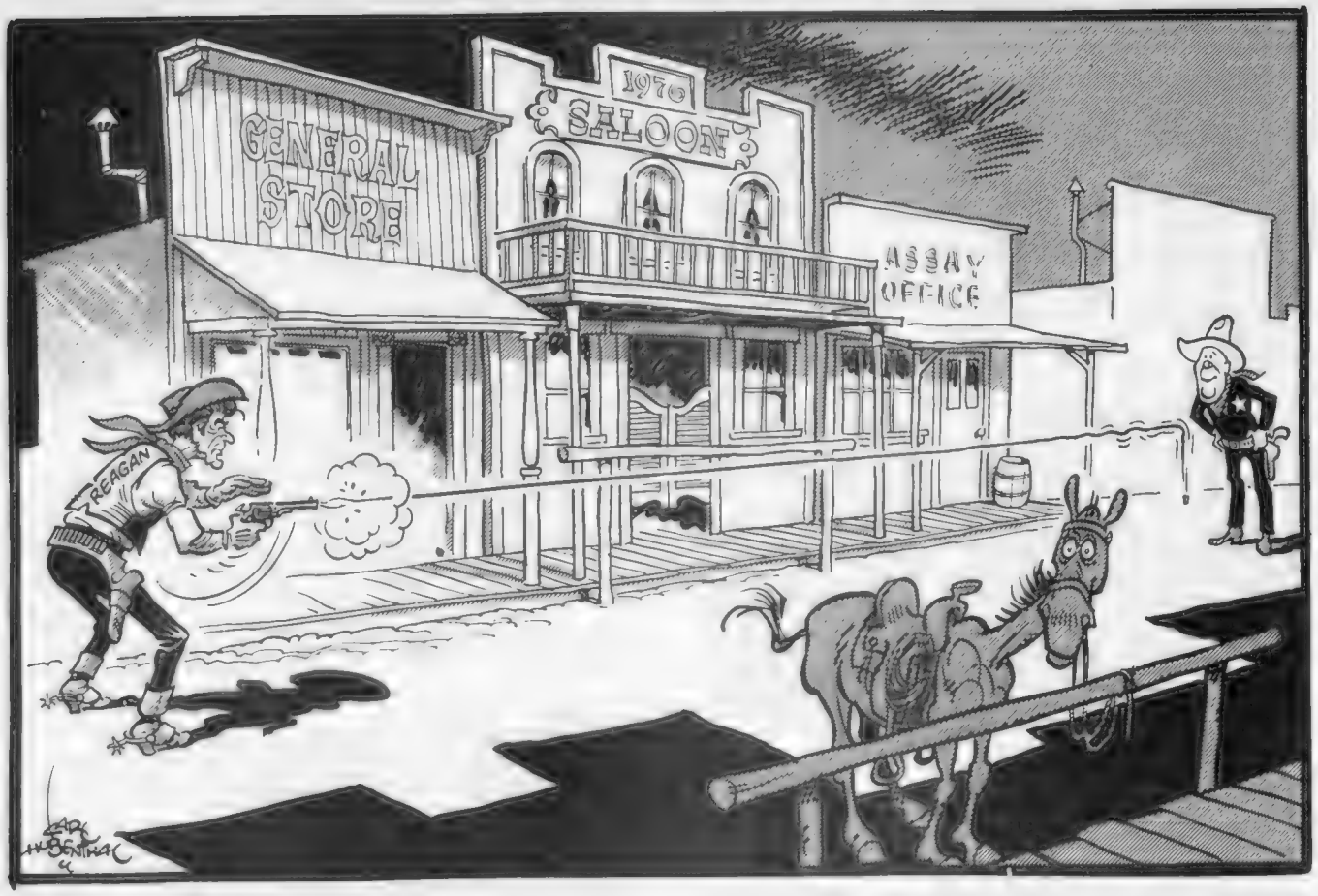
JUNKIE



QUICKSILVER

CROWN OF THORNS

CAN'T SEEM TO FIND THE RANGE



7000 WINNERS!

RACING'S WINNINGEST JOCKEY, BILL SHOEMAKER IS ALSO IT'S BIGGEST MONEY EARNER... — HIS MOUNTS HAVE BROUGHT IN ALMOST $58 MILLION!!

JOHNNY LONGDEN - THE PUMPER HAD OVER 6,000 OUT OF 32,407 MOUNTS WHEN HE RETIRED

SIR GORDON RICHARDS - THE ENGLISH JOCK TOPPED 4,800 WHEN HE HUNG IT UP AFTER 21,834 RIDES

EDDIE ARCARO - HAD THE LEG UP ON 24,092 WHEN HE QUIT

6032 4870 4779

THE RUNNERS-UP READ THIS WAY

3-15-76
L.A. HERALD-EXAMINER

THE BEST DEEE-FENSE IN THE N.F.L. (THEY ALLOWED JUST 15 T.D.'S ALL SEASON) DIDN'T SET THAT RECORD BY LETTING SCRAMBLERS LIKE STAUBACH ESCAPE THEIR CLUTCHES—ROGER TH'DODGER IS IN FOR A STRANGLING AFTERNOON TODAY!!
ELMENDORF
ROBERTSON
OLSEN
REYNOLDS
YOUNGBLOOD
JONES
JACKSON
McMILLAN
DRYER
GEDDES
SIMPSON
KARL HUBENTHAL

This is my studio. I made it an integral part of the house I designed and built in Encino some years ago. My studio windows look out over the patio, pool and a view of the San Fernando valley below. The Japanese rifle on the wall is a war souvenir from Guam.

The trophy wall of my bar. You recognize the NCS plaques.

but the original I cherish the most is one of all the strip characters carrying a birthday cake for me.

He had a wry, fey sense of humor. In the 1930's he was at the peak of his career, but I don't believe the majority of readers ever fully appreciated the subtlety of his poetic dialogue and characterizations. His sophistication was really ahead of its time. It broke my heart at his funeral. I don't think there were more than ten people there. This for a man who would go down in history as one of the all-time geniuses of comic art.

The third member of my triumvirate of gods was Will Gould. Will too had been a sports cartoonist. First on the Brooklyn Eagle and then for King Features. His style was similar to Ripley's sports stuff except that it was juicier. When I first met him he was doing a detective adventure strip called "Red Barry" for King and had moved to California. He was looking for an assistant, saw my work in the paper and offered me a job part time.

Will had the nocturnal habits of a tom cat. Sleep or play golf all day and work and play all night. We would never get started drawing until midnight. I had the early shift at the paper, handling the first edition art alone at 6 A.M. There were plenty of nights I got no sleep, but man was I making money. I bought a new convertible and a zoot suit with the wide lapels and long watch chain and soon developed a taste of Will's dollar Corona-Coronas and Hollywood night life.

The debauchery ended when I got married and we parted company. Soon after, Will got into a hassle with King Features over the film rights to the strip and dropped it entirely. He's been a successful screen writer here in Hollywood ever since. It's a shame because he could really draw. Besides my bad social habits, he also taught me how to letter, flow a pen line and spot blacks. Interestingly, Red Barry and the toast of last year's comic festival in Italy was Will Gould!

Over the years the L.A. Herald art department spawned an awful lot of fine cartoonists. There was Willard Bob Edgren, Elzie Segar and George Herriman. In addition, there was Bruce Russell, later to become editorial cartoonist for the L.A. Times, John Milt Morris who just retired as editorial cartoonist for the A.P. and Cecil Jensen, long-time editorial cartoonist for the Chicago Daily News.

During the 20's and 30's the wheelhorse of that art department and by far the best draughtsman of them all was Wyn Barden. Wyn was an exceptional talent, but sadly a talent that was kept from national exposure by a combination of insecurity and a fondness for gin. Mullin readily admits he learned most of what he knew about good drawing from Barden. I feel the same. Wyn introduced me to the wonders of Oscar Cesare and Heinrich Kley. He was a wizard with a pen.

The last year of my hitch in the Marine Corps during World War II I was lucky enough to be assigned to Leatherneck Magazine. The art staff there was made up of Eastern commercial artists and top notch illustrators like Tom Lovell and John Clymer. They convinced me I should forget newspapers and try commercial illustration,

The bar separates my studio from the rest of the house. Sliding soji panels can close it off if need be.

so after my discharge I went to work for Al Dorne at Kent Studios in New York, Al looked like a truck driver, had hands like hams, but boy could HE draw! For the next five years I did semi-humorous illustrations for Liberty, Collier's and True Magazine as well as commercial accounts in New York and California.

One evening right at dinner time the phone rang and the voice on the other end said, "This is Col. Willicombe, Mr. Hearst would like to meet with you next Wednesday if that is convenient." I said, "Oh, sure", and hung up, figuring it was one of my ex-newspaper pals giving me a rib. Days later the local city editor, who was a Marine buddy of mine called to say, "Are you crazy? You just stood up the Old Man!" Turned out the first phone call, preposterous as it sounded, was legit. Seems Mr. Hearst had seen my advertising drawings, remembered the name from the old Herald days and said "Get him back!"

When W.R. senior wanted something he usually got it. The upshot was we got together, I quoted what I thought was an outrageous figure, he agreed and I signed a contract. I had my choice of cities, chose Los Angeles and went to work on the morning Examiner doing a daily sports cartoon on my own terms. William Randolph Hearst was a real cartoon buff. He enjoyed and appreciated cartoons and cartoonists and hired a lot of 'em over the years. I think I am safe in saying I was probably the last of that long list he signed to contracts.

Later, it was Mr. Hearst who decided I should become an editorial cartoonist. I went kicking and screaming every step of the way. I had no interest in politics. I wanted to stay in the toy department with sports, but as usual he got his way. He was bedridden by then, and I used to have to take my roughs out to the house in Beverly Hills for his approval. I wish I had kept some of those roughs with his penciled notations scribbled on them. I got a crash course in world affairs, politics, economics and the dangers of the Red Peril from him . . . and the older I get the more I appreciate what he tried to do for me. He was a fine gentleman and one helluva newspaperman!

From the time I signed my first contract I have always worked at home. I have complete editorial freedom, and I must admit that with few exceptions I have always been comfortable with Hearst general policy. I have not had to get roughs approved for years but I still do them for myself as self-discipline and because I find there is always a better idea there if you chew on it long enough. I lucey my final rough onto the drawing paper which helps to retain the spontaneity of the sketch lines and work mostly with a No. 3 brush and a Gillot 1290 cartoonist's pen. I still do an occasional sports drawing (to stay on the pass lists and because I enjoy it).

It's been 26 years since I came back to the Hearst fold, and what with three N.C.S. Reuben awards for Best Editorial Cartoonist, one N.C.S. award for Best Sports Cartoonist, the National Headliners Award, The Helms Foundation Medal for sports and 23 Freedoms Foundation medals, I would have to say they have been rewarding years. I wouldn't change a single one!

I enjoy painting (oils and acrylics) and plan to devote full time to it after I retire.

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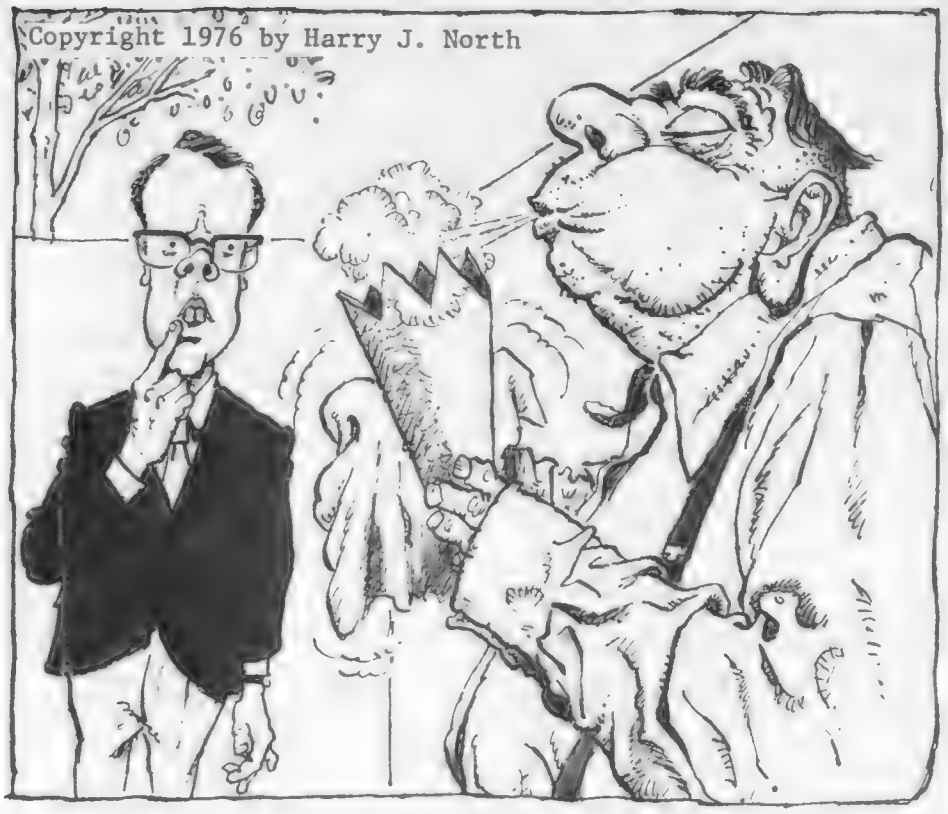
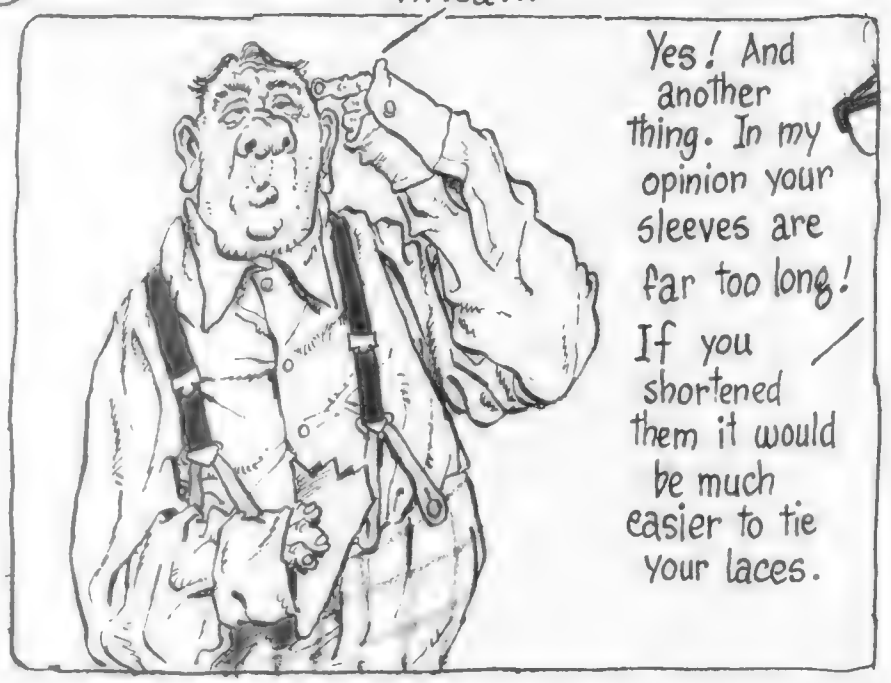


Harry North

With flat bottoms – your cups! Then you could put them on the table without their keep falling over!
And why make the rims that way? Surely you keep spilling your drinks?

And, look, if you stuck a handle onto them like this – then you wouldn't have to burn your fingers every time you drank your tea, would you?


...tea..?
Yes! And another thing. In my opinion your sleeves are far too long! If you shortened them it would be much easier to tie your laces.

Written and drawn especially for CARTOONIST PROfiles by Harry J. North of London, England. Mr. North is pleased to be doing some work for MAD Magazine, under the direction of the estimable Editor, Albert B. Feldstein.

And while I'm pointing out these things...

... it wouldn't be a bad idea for someone to invent doors and windows, then you could put roofs on your houses and keep the beds dry when it rains.

435

Anyway, I could give you lists as long as your sleeves but I've got to go. Can you help me over your wall, please? These new shoes weigh a ton!

Illustrations accompanying this article are by Jack Markow.

Jack Markow

Ask cartoonists how they create gags. Most will have no definite answer. And why should they? Self-analysis on this matter may have a retarding result — fortunately temporary — on their idea output. For some, thinking funny comes easily and naturally. For others, gaining a gag sense comes slowly and painfully — but they make it after years of studying published work and comparing that with their own efforts. There are also those who never get there in the gag department and must depend on idea men entirely. Among the latter were some famous *New Yorker* artists. In justice to them I must add that their undivided attention to the graphic part of the cartoon resulted in fine drawings. At any rate, cartoonists in general go gaily along doing what comes naturally without much thought about what makes their idea processes tick. Yet you may get a few answers such as, "I watch people"; "I look at cartoons and get a switch"; or "I study photos and something may come to me out of the blue".

Starters

All sound stimuli for starting a gag, but hardly enough material to feed 40 or 50 avid cartooning students crowded into our classrooms at the School of Visual Arts with "show me" expressions on their faces. That guy who asked me, "How in the hell can you teach gag writing?" had a right to be both astonished and sceptical. My last article, as you recall, dealt with instruction in cartoon drawing. That was a cinch compared with the problem of setting up a "think funny" tank. At that time (1948) there were at least a few how-to cartoon books and other reference material dealing with *drawing* — published clips, cartoon originals and repros of the old masters of cartooning. But only a speck of material on *practical* idea creation. Yes, there were learned dissertations on the psychology and philosophy of humor by such as Sigmund Freud and Max Eastman. Of Eastman's book, "The Enjoyment of Laughter", Wolcott Gibbs quipped, "It seems to me that Eastman has got American humor down and broken its arm".

Analysis

Of course, there is danger in analysis and in nit-picking in the sensitive area of humor — but we instructors had to get on the ball in setting up a gag course complete with in-class and home assignments. Remember, most of the students were on the G.I. bill, and government regulations required definitely constructed teaching and study plans, attendance records, and grading of students' abilities. For our sophisticated readers, I need not delve into the importance of the Idea in the overall cartoon product. Since the drawing has to be accompanied by a gag (and vice versa) we used ready-made ideas (previously published), at the outset — to be illustrated by the class. This would at least provide it with training in comic drawing as well as in the proper combination of picture and caption. Different versions could then be compared in a general exhibition at the end of the class session. Very useful, but still a stop-gap until we could come up with a plan enabling each student to cadge his very own ideas. The typical solution — and easy for us — would be to give out weekly assignments relating to subjects such as "Do a sports cartoon"; "One on children": "Pets"; "Husband and Wife"; "Office"; "Sex". Not good enough. Too premature. No nitty-gritty in this for learning gag structure. We (Harry Lampert, Dan Koerner, and I) searched our minds on how *we* built ideas. We got a little something there but hardly enough. But we reached one conclusion: the only way to teach this difficult subject to a group consisting of varied talents and personalities was to point out many ways to spark gags. Give them the various beginning points; that's all you can do to avoid the danger of stifling individual creativity. And then let the student complete the idea on his own.

Here — a digression. As you know, magazine cartoonists have the privilege and fun of delving into all characters, props, and scenes. Their diverse product of ideas and drawings may include harems, nudist camps, moon shots, scuba divers, kitchens, back yards and many others — you name it. Whether a novice or a veteran, the magazine cartoonist has to make good every week; in most cases he is all free-lance — no guarantees. And his gags on any subject must be strong — very strong. On the other hand, the comic strip artist, even though he is his own editor and judge on gags, must come up with (need I remind you) over 300 ideas a year. His saving grace is that he has the reader pre-conditioned to his cast of characters, their work habits, their speech, their foibles, their

GADGET GAG. *A fresh function performed by a familiar object.*

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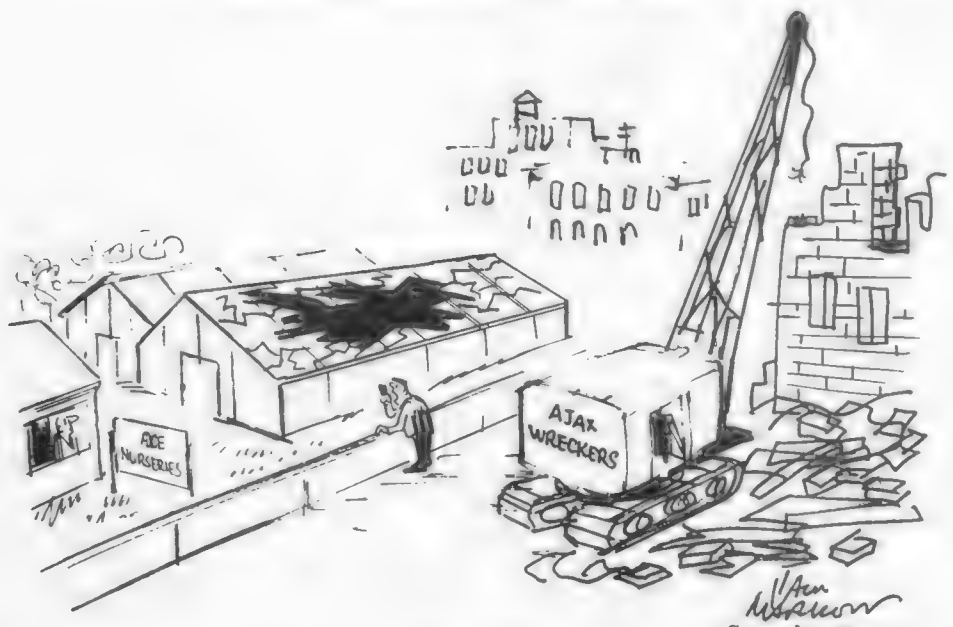
CLICHE. *Trite caption — fresh picture.*

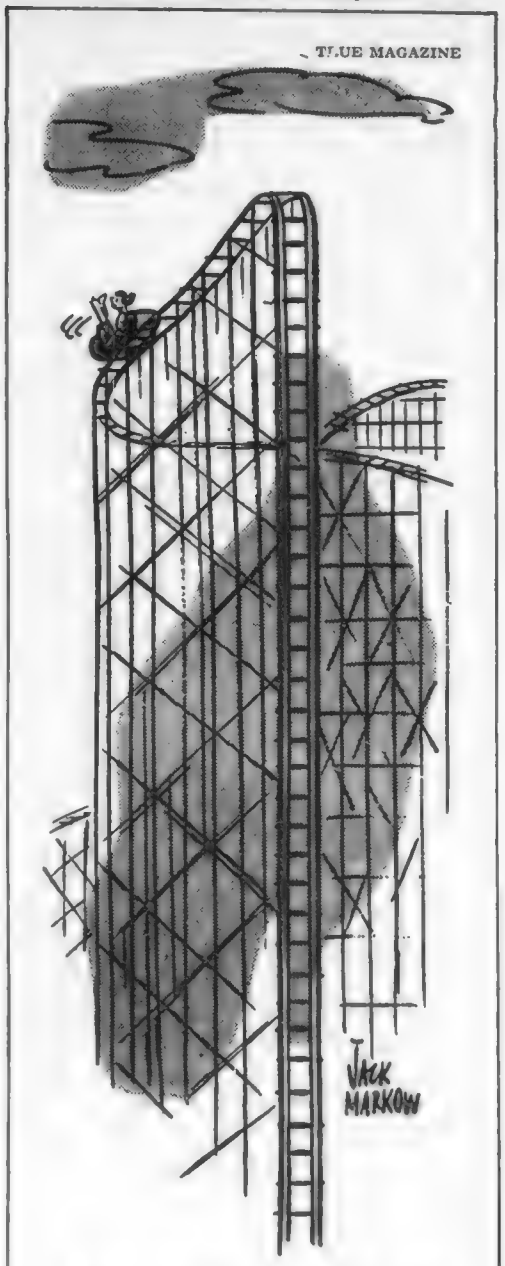


"Ball, please!" *Saturday Review*

GADGET GAG, *using form and movement of musical instruments.*

Philadelphia Bulletin

HIDDEN FACTOR. *Here, only the reader sees the result of this escapade.*



"Why all the fuss about this ride? There's nothing to it!"

abode — all of which may provide a profusion of ideas. Not all of these gags need be consistently funny. There is always another day. However, the magazine cartoon sits alone on a page — its characters without previous roots — and the idea has to pack a wallop.

Research

Thus, comic artists in all branches of the profession require many ideas and must get them quickly. We, the teachers, became intensive researchers, combing hundreds of cartoon repros, and found at least eight types of ideas. These gag foundations were used again and again in salable material. Same base, but many variations of format, subject, characters, and scene. Originators of these cartoons probably never realized they were following established patterns when they conceived their funnies — but there they were. Each type made a fine jumping-off point for the student on the road to a complete gag. Further, we uncovered other stimuli (some tricky, you may say) butt somthing for everyone. Because of lack of space, I am not presenting these idea-starters with too much detail. The illustrations embellishing this article will, I hope, help clarify some of the points. Later in our teaching, Harry, Dan, and I formed Cartoonist Consultants, published and sold three small books, "How to Create 1000 Gags a Year", "Cliches", and "Cartoon Calendar". These incorporated our teaching methods. Judging from letters, they helped budding cartoonists. These books are now out of print — but all the information and more is now in my book, "Cartoonist and Gag Writer's Handbook".

Types of Gags

1. *Hidden Factor.* In a drawing, one or more characters is unaware of what is going on in the cartoon. Its humor is based on the premise that the reader feels superior to the uninformed characters in the picture.

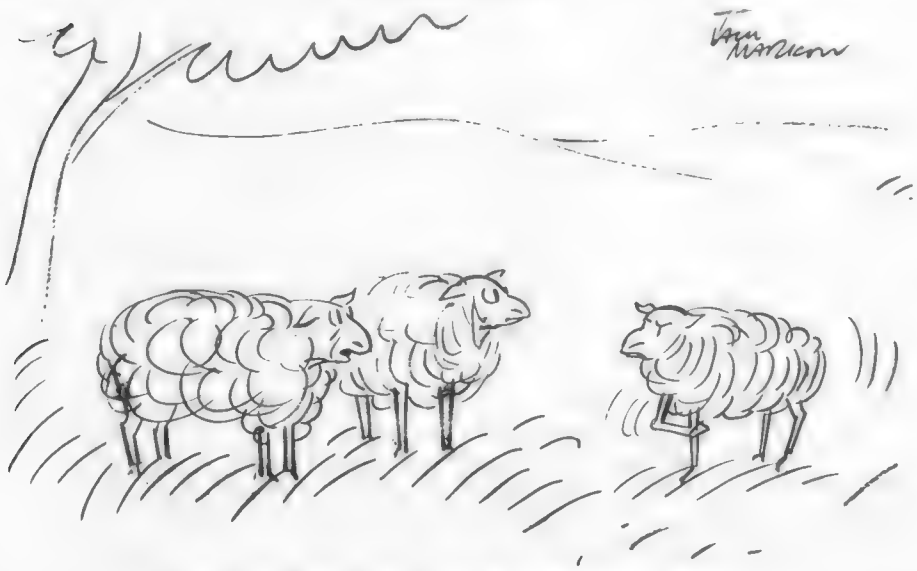
2. Surprise *Ending.* Used in the caption, the line starts in a trite manner. The last word or words provide the punch — sometimes an insult. In a multipanel, the final panel brings the unexpected surprise.

REVERSE GAG

PARADE

"My parents are at that cute age where they think everything I say is clever."

CLICHE. *Well-worn conversation piece for humans becomes fresh when applied to animals.*



"Poor Harry just can't stand wool next to his skin."

Caption with a SURPRISE ENDING.

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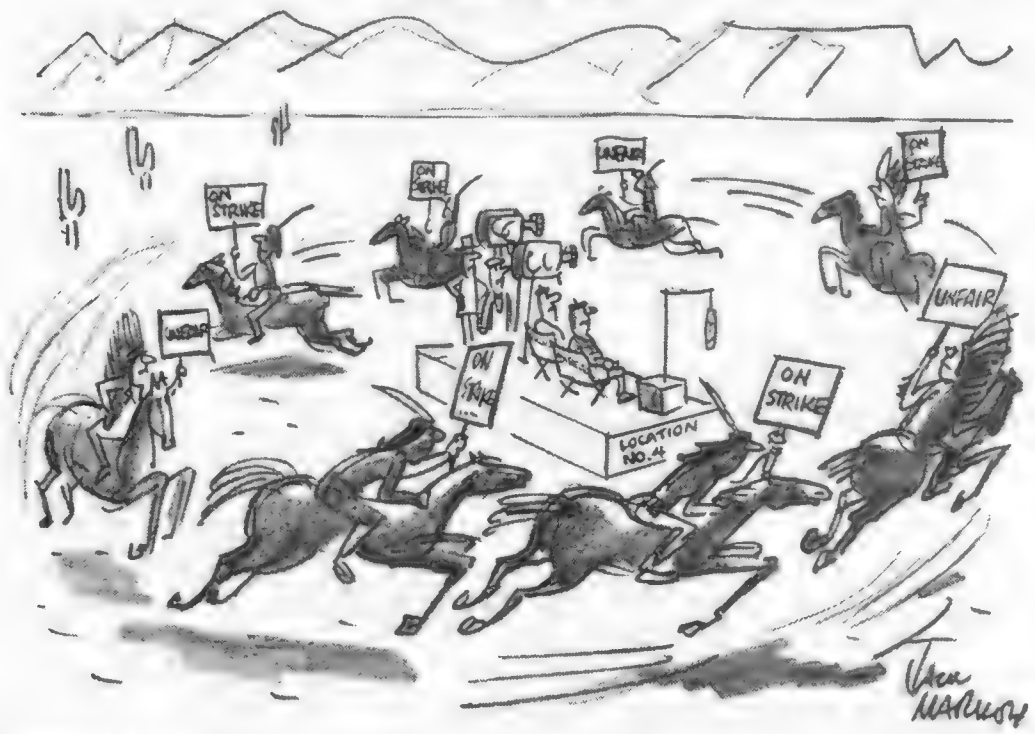
"What you need is a complete change, Mrs. Bartlett. Find another doctor."

OLD AND NEW. *Ancient custom transferred to a modern setting.*



Saturday Review

3. *The Reverse.* Situation or caption may be reversed. May also be used in captionless single panels.

4. *Understatement.* A startling happening pictured. Character on scene, or one entering scene, ignores the obvious and makes a remark — understated in the terms of the catastrophe around him — thus producing silliness and humor.

5. *Big and Little.* Principle: a little pinpoint breaking a tremendous balloon. The larger and more important the element is that is being fouled up by the insignificant item (usually in the caption) the better the gag.

6. *Lingo.* Trade talk. Particular language of a profession used in commonplace situations.

7. *Old and New.* The use of modern language and devices in an antique setting. Transference of ancient sayings and props to a modern setting.

8. *Cliche.* Employing trite expressions (there are thousands of them) as cartoon captions. The unexpected picture provides the humor. These cliche lines may be reversed, a word or words added, subtracted, or substituted — but the basic cliche must be recognizable to the reader.

Other Devices

Among additional gag-charging devices we collected and passed on to the students were: *The Gadget.* Study of props — their shape, their moving parts — resemblance of their action and form to humans.

Props, People, and Professions thrown into an unlikely combination creating an incredible scene. This had to end up having some logic, accomplished by some added factor in the picture or by explanation in the caption.

Gags Molded to Shapes. The use of odd shapes such as the narrow horizontal panel, or the tall thin vertical panel — forcing gag men to think only of objects and scenes appropriate for this area.

Gag Course

These were just a few of the starters that got the batteries going. We now had a definite course on idea concoction which could be broken down into weekly sessions. Demonstration of each kind of idea stimulus was accomplished by lectures, drawing demonstrations, and displays of published works. Each week, the students tried their hands (and minds) on a specific thinking device. If his finished product turned out to be something other than that assigned — there was no worry. He had been inspired and, if in a freewheeling way, his mind had wandered off to some nether region and had picked up an interesting gag — good! By means of our definite system, many of the young cartoonists eventually found their own way of grabbing these elusive ideas and may even have discovered some of their *own* basic gag elements. Anyway, we like to think that we provided them with a few shortcuts on the painful path of idea innovation.

Of all comic drawing categories, the magazine cartoon initially attracts the most cartoonists. The single panel format is

probably the oldest in cartoon history. It packs a tradition of hundreds of years linked to fine and talented artists. Why the attraction? The magazine panel stands alone as a complete production encompassing idea and drawing. It offers an infinite variety of subjects, characters, and scenes to be pursued; free-wheeling; and opportunities for satire. It is entirely freelance and can mean instant sales to those with the right stuff regardless of age, sex, color, residence, previous condition of servitude, etc. No wonder a large majority of those cartoonists now entrenched in syndication, illustration, greeting card design, and other sections of the profession started out as magazine cartoonists. Many of these still take a fling at it just for the fun of it.

That's the good part of magazine cartooning. Now for the not so good. The gag cartoonist has to scramble for his okays and income. In the profession, he is somewhat of a gypsy. There are few publications that offer contracts and security. He survives because at some time in his career, hopefully, an editor or editors will be entranced with his work and he'll have a steady stream of sales. Or because of his versatility, he at times can cadge assignments outside of his specialty — in ads, greeting cards, comic illustrations, and spots.

The Editors

The editors and the workings of their publications are all-important in the survival of the magazine cartoonist. The pro can draw. No problem pleasing editors in this area. And he's astute enough to slant properly for the variety of markets he's hitting. The rub is the gag. Is he on the same humor wave length — so delicate and indefinable — as the buyer? If he is and possesses a good drawing style he may have a steady market for many years — that is, if the editor or magazine lasts. The cartoon-handling system of a publication is another factor that may keep the cartoonist from laughing all the way to the bank. Slowness of returns (sometimes lasting from two to five months) may entirely sink the cartoonist's venture. The committee system of selecting cartoons, so much in vogue today and inept, inexperienced screeners (those who must whittle down the hundreds of submissions that come in each week, to about 35 to be shown to the chief editor) are added hazards. Also, dawdling on the part of the prime okay-giver may cause interminable delays.

The Good Old Days

'Twas not always thus. There was a time when a cartoonist could drop into an editorial office, show his wares, receive acceptances on the spot, and reach home knowing the amount of groceries he could buy that particular week. Ages ago, when I started freelancing there were just a handful of cartoon markets. They were important, however, because they were all-humor magazines using tremendous amounts of cartoons. Among these: *Life* and *Judge,* each printing from 30 to 50 funny panels a week, and the old *Saturday Evening Post* which provided a livelihood for many comic people. These periodicals had cartoon editors trained and experienced in humor — valuable traits since they had the responsibility of buying quickly and directly. For a while, it was impossible for a newcomer to make a dent in these markets. They each had their own stable of artists, some under contract, all tried and true. Tough competition. Who could compete with the likes of Charles Dana Gibson, James Montgomery Flagg, John Held Jr., Gluyas Williams, T.S. Sullivant, and Percy Crosby, to name a few? I had to bide my time — scratching to get work from ad agencies, large printers and smaller magazines until a break should come. And it did in the form of a fresh new publication called *The New Yorker,* an open market. I did spots and cartoons for this magazine during its growing-pains period. I also received an introduction to the art editor of *Life* (F.G. Cooper) from my Art Students League instructor, Walter Jack Duncan, who happened to be a regular contributor to the magazine. This led to my doing a cartoon a week for *Life* — either my own drawing and idea, or a gag assigned to me to be illustrated. It seemed the policy of the magazine was the buying of ideas from gagmen for this purpose.

Later, *The New Yorker* was to employ this device, supplying their artists dealing in specialties (Arno, Addams, Price, etc.) with idea material bought from both writers and cartoonists. Arthur Crawford was the top gag-seller at *Life* and if you look through some of its old issues you'll find numerous cartoons with the postscript, "+ A.C." after the artist's signature.

The Opening Markets

The solid success of *The New Yorker* seemed to shake up the other magazines. New artists and fresh styles began to pop up in *The Saturday Evening Post. Life,* losing some of its readers, eyed *The New Yorker* and completely changed its format. One of my most exciting assignments ever was the redoing of all the department headings (movie, theatre, books, etc.) for this weekly. Norman Anthony, long-time editor of *Judge* became editor of *Life,* and *Judge* in turn, became open to all. It was a fine decade for those young cartoonists capable of conveying the new look in panel comic art. By the time *Life* and *Judge* vanished from the scene, *Collier's, Liberty, American Magazine,* and *This Week* had become major markets. In addition, scores of other publications, while never using cartoons in profusion, managed to squeeze in a few comic panels in each of their issues. Meanwhile, *The New Yorker* was zooming to success and developing some of the finest cartoonists of our time. These guys and gals must have had ESP in latching onto a magazine that outlasted all those mentioned above.

It was an era during which the magazine cartoonist felt important. There was the rapport between editor and contributor lacking today. You could walk in on an editor almost anytime. As a matter of fact, Robert Sherwood, the playwright, on becoming editor-in-chief of *Life* penned personal notes to his contributors recommending this. Yes, there was much communication between editor and artist, personal visits, phone calls and letters back and forth. And jockeying for talent. The editor of *Life* would see something of yours in *The New Yorker* and demand, "Why didn't you show me that first?". An editor of *The New Yorker* would notice a cartoon you had done for King Features and ask, "Did you ever show me that, or did I miss it among the mass of material on my desk?". All fine for the ego and a boost for further inspiration.

The Knowing Ones

The editors were specialists in humor, unlike some of today's "screeners" who might be dragged from a magazine's shipping department to have their "day" as cartoon editor. The editors of yore also had great respect for cartoonists. They needed comic drawings — many, many of them. The satirical drawing as used and as featured in a magazine like *Judge* or *Life* or *The New Yorker* provided the backbone of the magazine. The cartoon editor, alone, had the responsibility and had to have the true judg ment to pick the right ones.

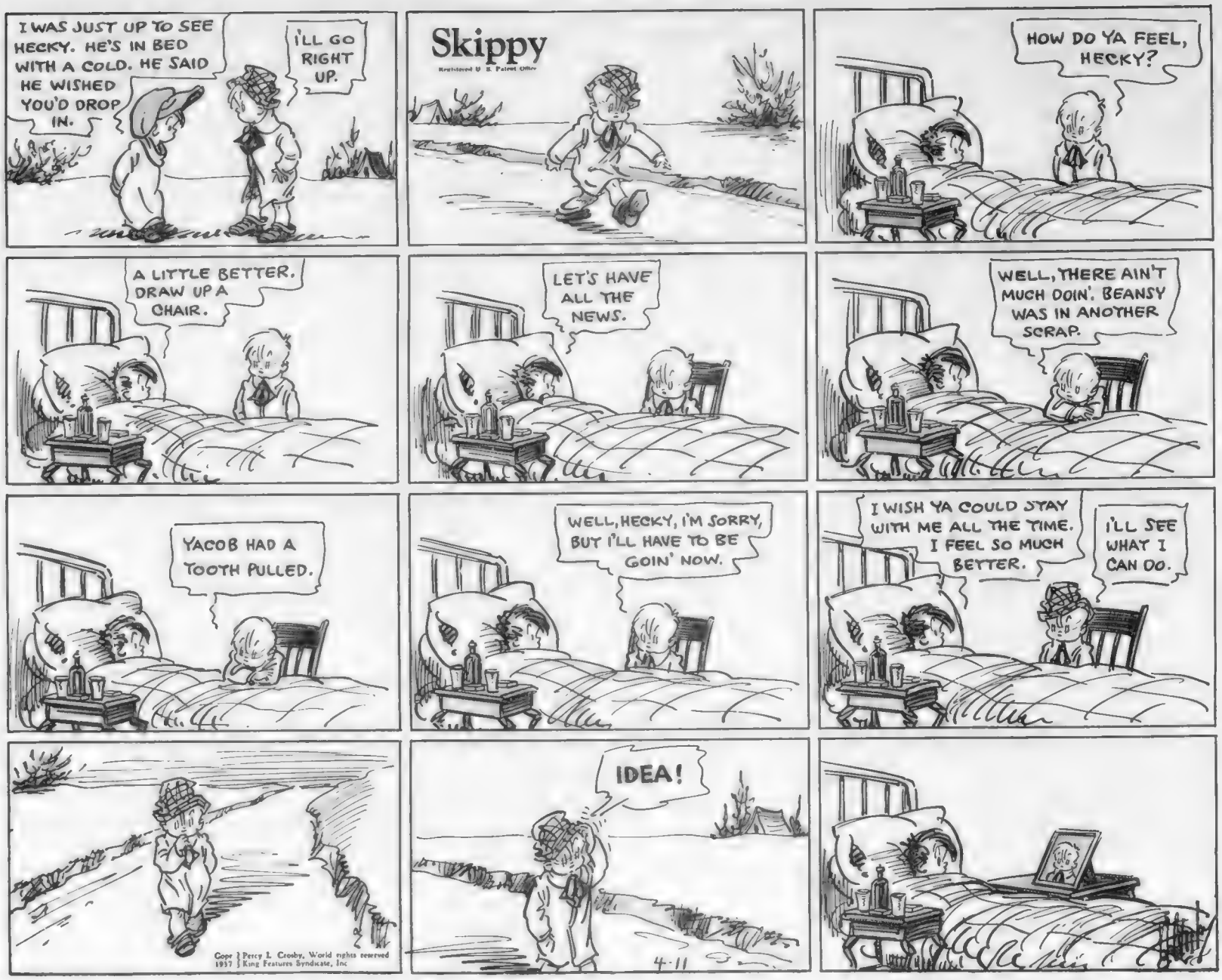
Who were some of these editors and what were their backgrounds? Norman Anthony, writer of humor and cartoonist, was a long-time editor of *Judge* and a short-time editor of *Life.* Out of work during the Depression years, he submitted an idea for a new satirical, offbeat magazine to Dell. Planned as a one-shot — cartoons and short humor to be bought at cut-rate — it became an instant smash. *Ballyhoo,* which brought its creator (and its publishing company) fame and fortune, lasted about ten years. At the time, it was acclaimed as the fastest and greatest success in magazine history. As usual, it instantly had six or seven imitators. Riding the crest, Dell itself started churning out humor magazines like cookies — *Hullabaloo, Manhattan* (a weekly, no less), *1000 Jokes,* a funny monthly for women, and another one for men — Anthony, with only a minimal staff, was editor of them all with complete control over cartoon okays. Later, when he left Dell and developed magazine projects of his own, his was still the sole voice in approval of cartoons. Throughout his career he okayed directly, on the spot, without resort to superiors or committees.

The coming of *The New Yorker* helped encourage the device of okays by committee or by consultation with a higher authority. Judging by the quality of its cartoons this method has worked — although it may have made some cartoonists unhappy. The burgeoning of cartoon contributions necessitated the screener who is much in evidence today. However, *The New Yorker* screeners were talented, and experienced in humor — the likes of Philip Wylie, James Thurber, E.B. White, Wolcott Gibbs, Peter De Vries, and James Geraghty, backed up by a board that at one time had Rea Irvin, well-known cartoonist. These editors not only sifted cartoons but worked to improve them — revising captions, sometimes substituting new ones, and offering recommendations for new picture concepts.

Gurney Williams, former writer of humor, was an editor of *Life* when it was a funny weekly, and cartoon editor of *Collier's* and of *Look* for many years. There were mixed feelings about him: he was adored by some, those who got the okays — and disliked by others, who got "nokays", as he called — but he was universally respected by cartoonists for his background and knowledge of this unique profession. While he could have been designated as a screener, he in fact could have been called a direct-okayer since he held very few sketches and the majority of these were accepted.

Lawrence Lariar, cartoonist and mystery writer, was cartoon editor of *Liberty* and has been buying comics for *Parade* during the past couple of decades. He knows his gags, especially the ones that have been done, and is a good judge of drawing. He edited the *Best Cartoons of the Year,* collections in book form, for 25 years.

Marione Nickles, a writer, was full-time cartoon editor of the *Post* for several decades. She knew her magazine and what its cartoon board liked, and initiated several features which eventually made it to the newspaper comic pages. Nickles held a few sketches from each cartoonist, commuting from Philadelphia to New York each Wednesday for this purpose; these holds were tacked up on the wall at SEP headquarters and voted on by the mag's cartoon board. An efficient


I WAS JUST UP TO SEE HECKY. HE'S IN BED WITH A COLD. HE SAID HE WISHED YOU'D DROP IN.
I'LL GO RIGHT UP.
Skippy
HOW DO YA FEEL, HECKY?
A LITTLE BETTER. DRAW UP A CHAIR.
LET'S HAVE ALL THE NEWS.
WELL, THERE AIN'T MUCH DOIN'. BEANSY WAS IN ANOTHER SCRAP.
YACOB HAD A TOOTH PULLED.
WELL, HECKY, I'M SORRY, BUT I'LL HAVE TO BE GOIN' NOW.
I WISH YA COULD STAY WITH ME ALL THE TIME. I FEEL SO MUCH BETTER.
I'LL SEE WHAT I CAN DO.
IDEA!
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4-11

"Who could compete with the likes of Percy Crosby?"

Reproduced by courtesy of Joan Crosby Tibbetts

system: the sketches were picked up on Wednesday; the cartoonists had them back in the mails (postage paid) by Friday or Saturday with the final results. John Bailey who succeeded her for a time possessed the credentials of a cartoonist and writer of humorous pieces. A serious student of the profession he now edits the annual collection, *Best Cartoons of the World.*

To mention all the cartoon editors I have known would take a book. The best were well-steeped in humor, artists and writers who worked full-time at editing and lasted at their jobs. There were Charles Rice at *This Week* and Ted Shane at *1000 Jokes,* both funny scriveners. And a succession of cartoonist-editors at the latter magazine: Charles Saxon, Mort Walker, Bill Yates, and John Norment.

1000 Jokes was one of the last publications where the cartoon editor could okay on the spot.

You will note that cartoonists loom large among editors. I can name a few more: Bob Schroeter currently at King Features, Ralph Stein once at *This Week* and *True,* and your columnist formerly of *Argosy Magazine.*

There are hundreds of cartoon markets today. Most treat cartoons casually and use them almost as an afterthought. Some pay very well but publish only one or two an issue in back of the book. Their "cartoon editors" are not humor specialists, their screening of sketches is just one of the many jobs they perform in a week's work. Since contributions are heavy nowadays, they serve to lighten the burden of a chief editor. Here, don't expect the personal touch or extreme know-how on what has or hasn't been done in cartoons, on art, or on reproduction. Some may not even know what a wash drawing means or wonder who is Ben Day. You cannot expect experts where a publication buys only 15 to 20 cartoons a year. At that, we cartoonists should be grateful for small favors. Our art material gets a look everywhere. In contrast, due to the flooding of *written* submissions, many magazines do not consider unsolicited mss. At any rate, to these casual markets, you mail material reflecting their slant and hope the odds are with you. In this area, you can also expect cartoon editors to change frequently.

There's Still Hope

A few markets with the personal touch remain. The New Yorker now has cartoonist Lee Lorenz as full-time cartoon editor. Cartoons here are still important, most rating large size accurate repros in front of the magazine. Michelle Urry continues as cartoon editor, and an experienced one, at *Playboy* and *Oui* where cartoons are most important to the magazine's success. They are used in profusion with Hugh Hefner taking personal charge of the final okays. An emerging market of importance is *National Enquirer* which now publishes about 500 cartoons a year at top rates. This volume plus the search for good cartoons has resulted in the appointment of a full-time editor, Cathy Nivens. To help garner these good cartoons, she writes and phones cartoonists and makes periodic trips to New York.

There may come a time when all-humor magazines heavy with cartoons and light-tough written pieces will again be the rage. Then knowledgeable humor specialists will once more be in demand as editors. And those cartoonists who have kept their little fingers in form will find a nice home for their funnies. Or perhaps the general magazines which treat cartoons casually may realize that cartoons have always rated a high readership in their type of publication — and use more. The Cartoonists Guild, organized just 10 years ago has accented the worth of panel cartoons to its members and to editors. Second rights have been released by many magazines enabling the cartoonist to sell his reprints at good rates recommended by the Guild. The latter has also been instrumental in establishing new outlets for magazine cartoons, in raising fees, in inaugurating firm agreements between cartoonists and editors-publishers concerning price scales, in the proper handling of contributions, and in prompt return of submitted material.

No `3 Little Pigs' To The Rescue

Concerning The Van Beuren Studio in New York City

We've had such enthusiastic reaction to the various reminiscent stories about the animated cartoon business, written by I. KLEIN for CARTOONIST PROfiles, that we're publishing a new article here by Kleiny.

by I. Klein

I never saw Mr. Van B. in person... these are visualizations from some remembered remarks about him being a short, stout gentleman.

When I abandoned the animated cartoon field to devote my cartoon activities to published cartoons, the movies were as yet without sound. This was in the Autumn of 1925. About two years later, 1927, sound arrived on the movie screens with Al Jolson in "The Jazz Singer". Another year went by and young Walt Disney's "Steamboat Willie", with sound, created a sensation. It knocked the older animated cartoon producers off their complacent seats. They had to reorganize their studios to make their cartoons talk. In 1932 Walt Disney made a giant stride with his " 3 Little Pigs." This cartoon short made Disney world famous. I learned that this cartoon was directed by Burt Gillett, an animator I had worked with on the old "Krazy Kat" and "Mutt and Jeff" films. I knew him well.

Some of the fellows I had worked with at animation kept in touch with me, particularly Ted Sears, Sid Marcus and Bill Tytla. They kept me informed about the progress of the business. There was talk about my returning to the animation board. But I was not tempted to leave the freedom of free-lance magazine cartooning for a staff job at a studio. Sometime in 1931, an animation cameraman, Clyde Gillett, brother of Burt Gillett, came up to my place. He told me a studio was being organized to produce an animated cartoon series of Peter Arno's "Whoop Sisters". ("The Whoop Sisters" was a famous cartoon series in "The New Yorker" magazine at that time.) They wanted me to join up with them. I said "No". To be boss of my own time dominated me. It was my way of life.

Passage of three years. The Spring of 1934: Location, Marlboro, New York. My wife, Ann, and I were living on the outskirts of this small town along the Hudson River that season, in an old farmhouse we had bought and brought back to life with carpentry and paint. This was our Summer hide-away.

Bill Tytla had driven up for a Sunday visit. At that time Bill was a top animator for Aesop Fables animated cartoon studio in New York. In a few years he was to become a very important animator for Walt Disney, doing important sequences in "Snow White", "Dumbo" and "Fantasia". Bill (Vladimir) Tytla was 29 or 30 years old in 1934. We were taking a rambling walk chatting about various subjects but not about animation. He liked to talk about farming, animal breeding, about his Cossack ancestors on his father's side and about paintings and painters... but never about cartoon animation. (He once said to me when we were both working for Walt Disney, "Walt is a bore, he can only speak on one subject... animated cartoons.") Bill asked me how things were going with me and I told him that while I was selling regularly to "The New Yorker" magazine, my sales of cartoons to other publications were falling off because many magazines were folding up due to The Depression.

Bill Tytla got a bright look in his eyes: "You were an animator before you jumped into magazine cartooning... you animated on The Katzenjammer Kids, Mutt and Jeff, Krazy Kat and a lot of other stuff... maybe you could do some free-lance animation to give your income a boost. I heard that Burt Gillett is in town... you know Gillett... he has returned to New York to be top man at the Van Beuren Animation Studio... why not phone him or drop in on him.." Then Bill filled me in on the whole picture: Burt Gillett was among the New York animators that Walt Disney recruited to build up a staff of experienced professionals. Gillett became a top director and was the one who had directed Disney's first big smash, "The Three Little Pigs." Burt's reputation reached Van Beuren whose animation studio was in a shaky plight. There had been a succession of directors — none satisfying the impatient Mr. Amedee Van Beuren. Then he hit upon an inspiration... if that kid Walt Disney in Hollywood could make a smash hit, it must have been due to his director Gillett. Thereupon, Burt Gillett was lured to Mr. Van Beuren's studio with the then fabulous salary of $400.00 per week. Burt had just arrived in New York and was now in the process of reorganizing the Van Beuren Studio... My reaction was that Bill's suggestion was worth considering, and that I would talk it over with Ann.

The following morning a telegram arrived: "April 27, 1934. Los Angeles, Calif. I. Klein, Marlboro, N.Y. Hello. Just thought you

Burt Gillett around 1930

might be interested to know that Burt Gillett is in charge of Fables and looking for animators. Call him up some time. Regards to all the boys. Ted and Sid." Ted, was Ted Sears and Sid, was Sid Marcus. "Fables" in the telegram was "Aesop Fables Studio". The Van Beuren Studio was a continuation of "Fables". Ted Sears was a story-man at the Disney Studio and Sid Marcus was an animator for Charles Mintz (Screen Gems) Studio, also in Hollywood. That telegram clinched it. After discussing the problem with Ann, I phoned Burt Gillett in New York. He asked me to come in as soon as possible for an interview.

Ann and I drove to New York two or three days later. While my wife visited her sister, I went to see Gillett. The studio's location was in the film building at 729 7th Avenue, corner West 49th Street. It was in the same building and on the same floor where "Hearst's International" had been located, where I had my first job at animated cartooning. But the floor space had been changed beyond recognition, walls and partitions had been rearranged... an entirely new setting. There was one exception... the men's room... no change there. It looked like I had walked out of it only a short while before.

Burt Gillett greeted me in a very formal way, almost as though I were a stranger meeting him for the first time. He hadn't changed noticeably since I had worked with him ten years earlier. However, in dress he was a brand-new man. He was wearing an expensive suit, perfect fit, pressed to cardboard sharpness. Quite a contrast to his indifferent way of dressing in "the old days". He sat behind a big desk in his private office. A large window on his left presented a panoramic view in the direction of the Hudson River... almost down to Battery Park at the tip of lower Manhattan. As we talked, distant fire engine sirens could be heard. Burt looked to the window, black smoke was visible somewhere along the Hudson. Burt: "That sure looks like a big one."... He got up, looked hard: "That's in Manhattan. If that blaze was on the other side of the river, I'd phone the Weehawken fire chief.. I used to know him when I lived there..." This brought back to my mind when Burt was top man of three partners of "The Associated Animators" in Long Island City. The other two were Ben Harrison and Manny Gould. The studio was in a low frame building, on the top floor. Very often there would be a story meeting consisting of the three "bosses" and the two animators, George Rufle and myself. If during such a meeting fire engines were heard, Burt would drop everything, run to the door and up the flight of stairs to the roof. The rest of us would follow. Burt Gillett would look around like a sailor peering for a shore line... I expected to hear him shout "LAND HO!"

After Burt decided he could do nothing about the fire along the Hudson, we continued our conversation. He had great plans for the studio. I could fit in as a story-man or as an animator. But only on staff. No free-lance stuff. This time I did not balk at a staff job. I chose to do animation rather than story work. We agreed on a salary and I was to report for work on the following Monday.

I expected to be introduced to Mr. Van Beuren. I was not. I did not meet him then nor at any time during the period I worked at this studio. I did get a mental image of the man from observations made by one of the animators who had worked for Van Beuren at "Aesop Fables"... Mr. Amedee Van Beuren was a business man who made his money on the fringes of show business. His previous enterprise before buying into Aesop Fables was in Penny Arcades, which, among other things, housed peep-show machines. Drop a penny into a slot, apply your eyes to the viewing opening, turn the crank and see a thirty-second-long movie. In person, he was short of stature. When he summoned an employee to his office he would be seated at his desk which hid his shortness. Behind him was a big window which silhouetted Mr. Boss, but the brightness of that window glared into the interviewee's eyes. Also to further the employee's discomfort, the person had to stand. There were no other chairs in the room.

After my interview with Burt Gillett I walked over to the office of "The New Yorker". I had an okayed finished cartoon and a batch of new roughs of cartoon gags. By chance I met Otto Soglow. He asked, "What's new?" I told him that I was going to do animation for The Van Beuren Studio. Otto made a sour expression, said, "That studio!" Then he explained. The Van Beuren Studio produced several animated cartoons of his "Little King". "The were lousy", he said. "They called me in to discuss the story line, but didn't take any of my ideas. They did a crappy job of it." That was a let-down, but I rationalized that those films were made before Gillett was called in.

Back to the animation board. On the following Sunday we closed our country "retreat" and drove down to Manhattan. We took residence at Hotel Taft on Seventh Avenue, two blocks from the building housing the studio.

On Monday I reported for work. There was a large staff. Most of the people were new to me but there were a few familiar men. There was George Stallings with whom I worked at my first animation job. And George Rufle and Carl (Mike) Meyer. Among the "strangers" were several who became important in the animation profession... Bill Littlejohn, Pete Burnese and Jack Zander. There was Frank Tashlin who moved from animation to become a writer and director of live action comedy films.

Burt Gillett was the over all supervising director. There were three directors under him each doing their own pictures... Jim Tyer, Steve Muffati and Ted Eshbaugh. The animators and assistants were all in a large bull-pen occuying most of the floor, seated at rows of animation desks elbow to elbow. The story-men, background artists and other units of production were on a lower floor.

Gillett assigned me to work with Ted Eshbaugh after placing me on "the belt line", at an animation desk flanked on one side by Bill Littlejohn and on the other side by a fellow who was to be my assistant. The picture that Eshbaugh was doing was "Pastrytown". All about elves in "Pastrytown" engaged in making all the pastry for a royal wedding. My sequence of animation concerned the trimming of a wedding cake by a half dozen elves swarming all over it. Though my original experience at animated cartoons was in "the silent days" I quickly caught on to the technique of making the cartoons talk.

There was something about the atmosphere of this studio that seemed odd to me. I caught on before the first morning was over. It was the concentrated stillness. There was no hum of voices, or sudden shouts or outburst of crazy laughter. Or noisy arguments. How different from the pre-sound studios.

At the end of each week on Saturday (we worked five and a half days a week at that time), Gillett held a meeting in the screening room with the animators. He would lecture on the Disney animation techniques. There happened to be a Disney Studio animator visiting New York one week, Dick Lundy. He visited us on Gillett's invitation. Dick added his animation opinions to Burt's. I liked that.

Also at these meetings Gillett would read from a chart how much animation footage each animator had turned out the past week. He would give the good footage men a figurative pat on the head, but the low footage guys got a sharp reprimand, plus a scowling look. On my first Saturday, when Burt came to Bill Littlejohn's name, he pointed at Bill, saying: "Bill, this is no good. You only did six feet this week!" Bill only shrugged his shoulders and looked sad. I knew the scene Bill was working on, since he sat along side of me. I found myself speaking up: "Burt, that scene of Bill's, it's full of little guys riding around on eggbeaters, a hell-of-a-lot of work." Burt: "Oh, I remember now. Yes. You are doing very well, Bill." It didn't take Bill Littlejohn long to gain animation footage speed. He is a top animator and director in this profession today. I wonder if Bill remembers this incident which happened in the Spring, away back in 1934.

The three directors turned out pictures on a variety of subjects and characters under Burt Gillett's overall supervision. Nothing like "The Three Little Pigs". I animated sequences of grandfather clocks, humanized. I did a parrot in several scenes of a "Toonerville Folks" cartoon and there was a cartoon short where I animated humanized little flames doing fire mischief. There was a fat owl in man's clothes that I waddled about in a cartoon whose title I don't remember. The three directors were very unlike in character. Jim Tyer was outgoing, made you feel you were doing a good job. Laughed boisterously at any joke or wise-crack you might make. Steve Muffati seemed introverted — he put on the airs of being the boss. Ted Eshbaugh handed out the work in a matter of fact way, like that was the thing he had to do.

In mid-summer, director Jim Tyer invited a group of the animators and their wives for a week-end at his rented cottage in Connecticut, in the woods near a lake. Jim nailed pieplates to trees to guide his guests along the country road after turning off the main highway. The Tyer cottage was a one story modern house... a living room, kitchen, one bedroom and a screened-in porch. Also a bathroom, electric lights and running water.

By the time Ann and I arrived that Saturday afternoon, most of the guests had arrived... all studio people with their wives (or sweethearts). There were a few singles. Burt Gillett was not among those present. Everybody was "pretty high" or getting so. Singing, laughing, having fun.

After dinner, Jim Tyer discovered that Mike Meyer and his wife were missing. He went shouting their names outside, no answer.

He, and the rest of us went to the lakeshore and hollered their names. Maybe they had drowned. We scattered searching through the wooded area. It had become very dark by that time. Suddenly Jim's voice was heard: "Here, over here." I feared he had come across their dead bodies. We ran in the direction of his voice. There was Madeline, Mike's wife, swinging back and forth on a swing suspended from a high overhanging porch of an old wooden frame house. We asked, where is Mike? She giggled and said: "Inside", pointing at a door under the porch, hardly visible in the darkness.

A group of us including Jim, Ann, and myself pushed the door open without knocking. The interior looked like a movie set of a thieves' hide-out. Sitting on a bench at a long wooden table was Mike Meyer next to the hugest man I had ever seen, of at least 300 pounds. Mike held a glass of beer in one hand, the other hand rested midway up that giant's back. That monster was also holding up a glass of beer. Three other men sat at the opposite side of the table. They looked mean even though they grinned at us. The room was lit by a kerosene lamp on the table. Pitchers of beer and glasses were also on the table. Standing in one corner of the room was a young woman holding a four or five month infant. Jim hollered out: "Hey, Mike!" Mike turned, looked at us: "Hy! How d'ja find me? I wan' ya to meet my pal 'Baby', ha-ha-ha." "Baby" just grunted, then growled: "Have a beer". Somehow we managed to get Mike back to our cottage... and his wife too.

Our merry party continued, when around midnight the phone rang, it was the local sheriff, he asked us to quiet down. The people across the lake couldn't sleep on account of our noise. To Jim, that call proved his party to be a complete success. He even boasted about it when we had returned to work.

We all stayed overnight, sleeping in beds, cots and make-shift mattresses on the floors of the inside rooms and the screened-in porch. The next morning brought an unpleasant climax... the one and only toilet was discovered to be overworked and out of order ... well... there were the surrounding woods.

Back to the animation boards Monday morning.

The one cartoon short produced by the studio that might be classified as Disneyesque was "The Sunshine Makers". It was in color. This was unique for The Van Beuren studio. All their other cartoon productions were in black and white, as were the cartoons in all the other animation studios except Disney. The Disney Studio had produced "Flowers and Trees" two years earlier in 1932. That studio's first color short, "Sunshine Makers" was directed by Ted Eshbaugh. In this story, happy sunshine elves are in conflict with shadow-gloom elves. There is a battle between Joy Elves and Gloom Elves. The Joy Elves have a secret weapon, bottled sunshine. The bottles of sunshine are hurled at the Gloomies. The bursts of sunshine from the splintered bottles transform the Glooms into Sunny Joy elves. Happy ending. There were dramatic effects of lights and shadows produced by the beams of sunshine from the bottles in the gloomy darkness, quite on the level of the Disney product at that time. But it was not another "Three Little Pigs". I recollect this cartoon short with particular interest... I animated a third or more of this film. As a matter of fact, Gillett seemed to have no hand in this production. Whatever went on behind the scenes I was not aware of. To me it was Ted Eshbaugh's production.

Around the time this film was finished there was a hectic feeling in the studio. People were hired and quickly fired before they could prove themselves. Gillett seemed more taken up with supervising the building of partitions between floor areas and having dreams of doing live action films. Yet I know from personal experience that Burt Gillett was a fine director of animated cartoons when he concentrated on his directing job. (I worked several years later with him when he returned to the Walt Disney Studio for a short period. I animated on the Disney short "Lonesome Ghosts" which he directed. "Lonesome Ghosts" was a very successful cartoon.)

I must add that some of the animators who were there at The Van Beuren Studio before Gillett was brought in "to lord it over them" resented him. Perhaps they did not cooperate. When I asked Burt if he liked my animation on "The Sunshine Makers" he answered: "Fine, fine. That one scene you did of the elf carrying the bottle of sunshine, knocking at the door was fine, fine." When I said I had done a big hunk of the animation of that film, he was surprised. I guess Ted Eshbaugh did not tell him.

As I have already noted, around the time "The Sunshine Makers" was finished, there was a revolving door of people coming in, working for a very short while and being dismissed, pushed out before they could really prove themselves. This insecure and uncertain atmosphere made me unhappy. I quit. Walked out. Back to full time to my magazine cartooning.

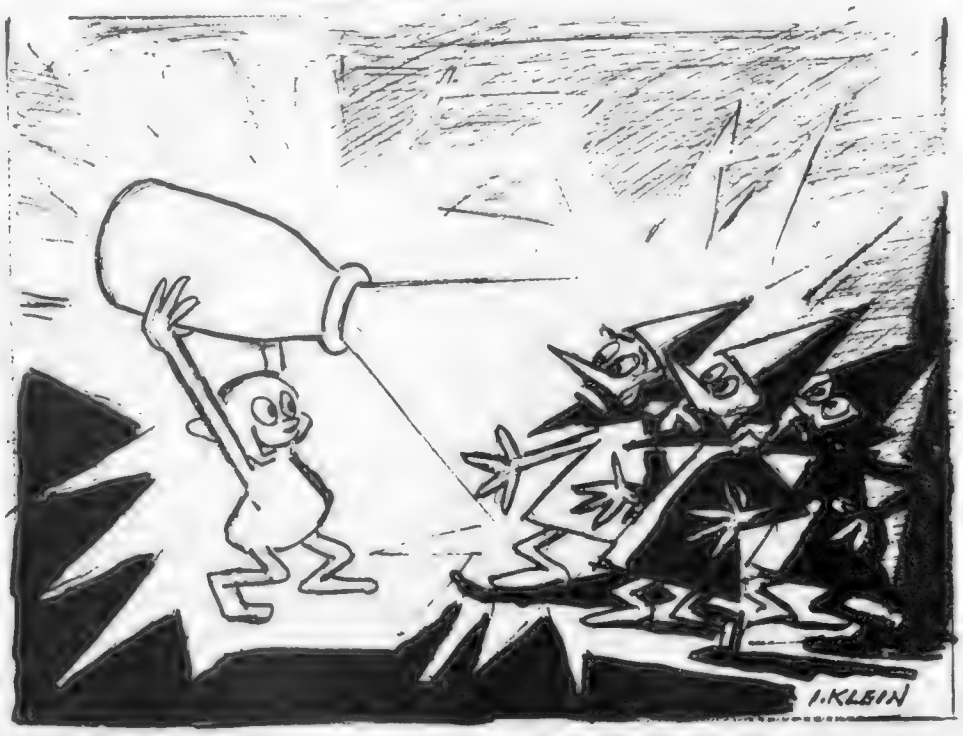
During these months I corresponded with Ted Sears and Sid Marcus. So, without going into detail at the present time about seeing Charles Mintz (Charles Mintz, Screen Gems, Columbia Pictures) in New York and mailing story material to Walt Disney by way of Ted Sears, I arrived in Hollywood in January 1935 with my wife Ann, daughter Barbara and a baby-on-the-way (our daughter Doris). My job was animator for Charles Mintz. Ted Sears came to our home very frequently. One day, about a year later, over some drinks at our home Ted remarked: "When you arrived in Hollywood, I told Walt Disney that Klein had just come to Hollywood to work for Charley Mintz. Walt said: "Why th'hell didn't he come to work for me?" I said: 'Why th'hell didn't you ask him?" I took this little anecdote as a hint. I phoned Walt Disney. He asked me to come up to his office. There was a pleasant interview and two weeks later I was at my animation desk at The Disney Studio.

One more note about Burt Gillett and the Van Beuren Studio:

Late in December of 1934 I was again in the building at 729 7th Avenue where that studio was located. This time I went to a higher floor, to Columbia Pictures to sign my contract with the Mintz Studio. On the way down after the signing, the elevator picked up Gillett. Mutual surpise. I told him I was going to Hollywood to work for Mintz's "Screen Gems". After listening to me and asking some questions, he said: "I should wish you good luck, but I don't. I want you back in New York next spring to work for me again. By that time I will have this studio completely reorganized." For that reason he hoped I would not make out with Mintz. Poor old Burt Gillett. Before that year was over the Van Beuren Studio folded up. ●

Klein refers to Otto Soglow's "Little King" in this story.

A recollection from the animated cartoon "The Sunshine Makers."



After previous nominations in both the 'Magazine Cartooning' and in the 'Syndicated Panel' categories, BILL HOEST won the Award for 'Best Syndicated Panel Cartoonist of the Year' this past April at the annual National Cartoonists Society Awards Dinner at the Plaza Hotel in New York City. The award was in recognition of his panel, THE LOCKHORNS, which is distributed by King Features Syndicate. The Hoests live in Huntington, Long Island, New York, and their many activities include motorcycling, tennis, theatre, opera, skiing, woodworking, guitar-picking, gardening and traveling. Incidentally, your editor ran across the Hoests recently in Amherst, Massachusetts, as they were returning from a motorcycle trip to Nova Scotia.

Q. Could you give us a brief resume of your art background?

A. As long ago as I can remember, I've always liked to draw, and I did it constantly, all the time—everything I saw around me. My mother says that when I was three years old, she realized that she could keep her active little kid absolutely quiet and absorbed in church for several hours if she gave me drawing materials. In school I drew in books in the margins, on exams, and on homework papers. I was a favorite of the Bloomfield and Montclair New Jersey Art Departments, but I barely squeeked by the other subjects. In the Navy, I was assigned posters and artwork for the U.S.O. After the war (World War II), I attended Cooper Union Art School in New York. For a brief three years I worked for a greeting card company, Norcross, then left to free lance, which I've been doing ever since 1951.

Q. Some people write inspirations for cartoon ideas on the backs of old envelopes. Russell Myers carries a tape recorder and talks into it when he thinks of a "Broom Hilda" idea. What system do you use for this?

A. I rely on my memory which is one reason 80% of all my ideas never see print. Occasionally I will write an idea down on anything available. If my wife, Bunny, is with me . . . and she usually is . . . I rely on her memory which is 100% accurate. The tape recorder is a good idea. Maybe I'll try it.

Q. Do you write the caption or do the drawing first?

A. The caption, or idea, always comes first, then I think of the best way to illustrate my original thought. Sometimes, the caption might be modified to fit what I consider a very funny drawing, or even changed completely, bearing no resemblance to the original idea.

Q. Would you fill us in on your career to date?

A. After leaving Norcross, I did humorous greeting cards on a free lance basis for most of the major greeting card companies during the 50s and early 60s. The so-called "pretty" violets and lace cards had no appeal to me. Cards had to be funny. The set-up, or attention-get-

THE LOCKHORNS
BY BILL HOEST
LACOMBA
THE GREAT
PETER'S
BEAUTY SALON
"LORETTA IS A MAGICIAN, TOO. SHE TURNED THE CAR INTO AN ACCORDION."
"I THINK PETER IS USING HIS SHOP AS A FRONT FOR SOMETHING."
"I DON'T KNOW. WHICH DO YOU THINK WOULD MAKE HELEN LENHART THE MOST MISERABLE ?"
"I WAS CRITICIZING HER COOKING WHEN SUDDENLY HER TRANQUILIZER WORE OFF!"
9-19

1976 winner of the Award for Best Syndicated Panel of 1975, THE LOCKHORNS, Bill looks happy enough as he is assisted from the stage at the Grand Ballroom of the Plaza Hotel by a glamorous guest.

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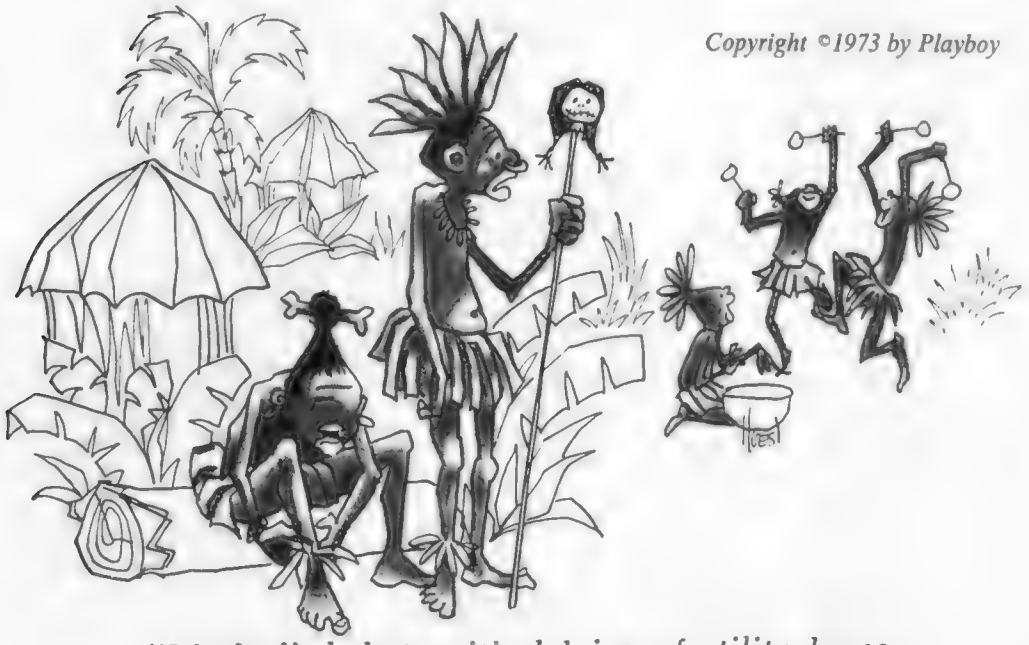


"I feel a little hypocritical doing a fertility dance so soon after my vasectomy."

ter, was always on page one, followed by the punch line when the card was opened. This made the transition to cartoons easy, whether in a strip form or in one panel, which, of course, had to be condensed. I sold a strip called "My Son John" to the Chicago Tribune-N.Y. News Syndicate but the strip unfortunately never got off the ground. It lasted two years and provided me great experience. I wish they had kept it on another year. I felt that I was really getting into it; the characters were coming alive and were well-defined, and new characters added to the interest. When it died, a part of me died.

Many syndicated cartoonists get their early training in magazine cartooning. I was able to gradually, throughout the years, work up a style of drawing that I was comfortable with. I tried my damnedest to be loose and free like some of the cartoonists I admired; Saxon, Dedini, Lorenz; but to no avail. My work came out messy. Apparently I am compelled to make lines meet, tidy up the ends, use backgrounds to a minimum and objects only when absolutely necessary. In short, my artwork satisfies me when it is neat, clean, simple, and uncluttered. Perhaps what I am trying to do is somehow, some way, make order out of a harried and complicated life.

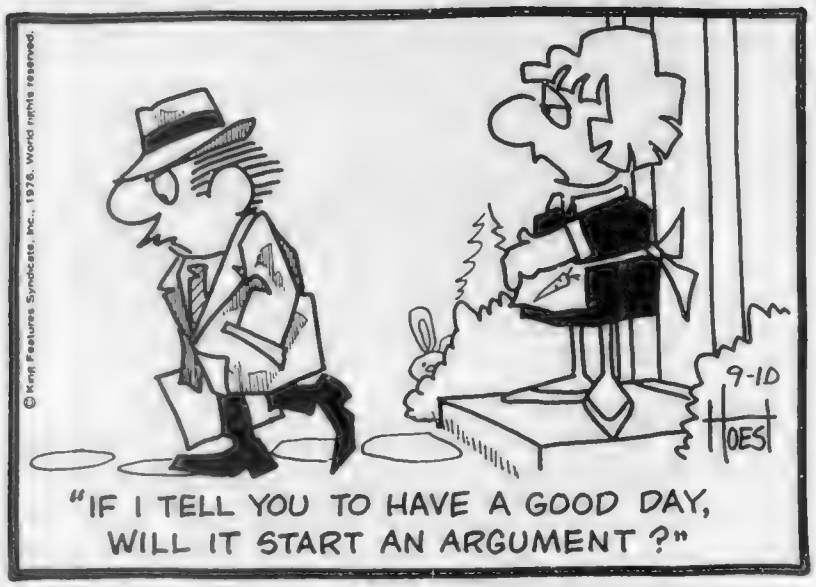
I was asked to do Haenigsen's strip, "Penny" and did the writing and drawing for almost a year, using Haenigsen's signature. I brought in many new characters and had a great deal of fun with it, still copying, as best I could, Haenigsen's style of drawing and type of humor. A fellow cartoonist called me and wanted to know how long I had been doing "Penny." So, I guess I had really arrived at my own drawing style without realizing it. In fact, the style was so firmly embedded that I couldn't even disguise it!

Q. But don't you use different styles for your numerous magazine cartoons and certainly THE LOCKHORNS are a completely different style?

A. I like to think the styles are different. The big nose, foreshortened bodies of THE LOCKHORNS, for example, are different from all my other cartoons in *Playboy, Ladies' Home Journal,* etc. But I am told that one can spot my style of drawing no matter how I try to change it. Larry Barth tells the story of how he had completely changed his style, used different paper, used another name, changed his address, and sent a batch in to an editor he had

Bill and Bunny were married in 1973. Their combined families number nine children from fifteen to twenty-seven (six girls and three boys) all of whom are welcome in their old home on a quiet dead end street in Huntington, Long Island.

The Lockhorns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9-10
HOEST
"IF I TELL YOU TO HAVE A GOOD DAY, WILL IT START AN ARGUMENT ?"

The Lockhorns

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HOEST 9-8
"MAKE HIM LIKE HIS OLD SELF AGAIN ? CAN'T YOU DO BETTER THAN THAT ?"

Bill and his mother Mrs. Dorothea Whittinghill of Center Conway, New Hampshire. Dot Whittinghill is an artist, well-known herself throughout New England for her apple doll sculpture. It was Dot who first realized young Bill's talent and helped heighten his perception of art and nature, while providing art materials and encouragement.

"How would you like me to turn out the lights and run my fingers all over your stem and fondle your leaves?"

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The Lockhorns

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HOEST
9-6
"EITHER WE'VE BEEN BURGLARIZED OR LEROY HAS BEEN LOOKING FOR HIS SOCKS AGAIN."

Bill at six years old, February 7, 1932. A child of the depression, Bill began a varied series of jobs to help out at home. As a newsboy; gardener; florists' delivery boy; bowling alley pin boy; soda jerk; pharmacist's stock boy; snow shoveler; bank clerk; lifeguard; and taxi driver; Bill gained a wide spectrum of experiences and made observations that left vivid and lasting impressions. This variety was a precursor of the diversity that later became characteristic of Bill's cartoon work.

Always interested in sports, Bill made the transition from football (Montclair, New Jersey State Championship Team) to tennis, which he plays almost every day as an essential release from the many hours at the drawing board.

"Boy, did I have a tough day . . . Martha?"

BUMPER SNICKERS BY BILL HOEST

"Maybe we had better buy a little something."
NATIONAL ENQUIRER

Copyright ©1976 National Enquirer

The Lockhorns

"WHY SHOULD I BREAK IT UP JUST WHEN SHE'S ABOUT TO SLAP HIS FACE?"

Photo by Miller—National Enquirer

Bill and cartoon editor Cathy Nivens confer at The National Enquirer *office in Lantana, Florida. Prolific Bill has a weekly feature, "BUMPER SNICKERS," with,* The Enquirer.

been trying to sell to. He got back the standard rejection slip with the notation, "Sorry we couldn't use any of the enclosed, but thanks anyway, Larry." So, I guess one develops certain habits that, like handwriting, are an integral part of the person.

Q. Would you give us a rundown on your average working day?

A. My working day varies with the weather. If the sun is out, I play tennis first and hit the drawing board second. I have no regular working schedule, but I am not lazy. I love my work and have a real need to get to the drawing board. I also have a deep sense of responsibility and always get my work out on time, if not sooner. Each week I do twelve daily LOCKHORNS or two Sundays consisting of four or five panels each (and some weeks both, if I want to get ahead.) I also do six roughs for BUMPER SNICKERS, my weekly feature in *The National Enquirer,* twelve new cartoons for the general markets, and every month about twelve or more cartoons for *Playboy.* This does not include time on new paperback books (I have three out now) or what I call 'Research and Development' for new features in magazines or for syndication. I don't keep a rigid schedule, but obviously I spend a lot of time at the drawing board, sometimes all night long, to get the

BUMPER SNICKERS BY BILL HOEST

"Can't you hurry, Harriet? We only have eight minutes left!"
NATIONAL ENQUIRER

BUMPER SNICKERS BY BILL HOEST

"Guess what, Roger! I'm going to be on the 11-o'clock news!"
NATIONAL ENQUIRER

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The Lockhorns

"Before we begin, you must sign this affidavit, promising that when we are done you will use your exquisite beauty only for good and never for evil."

work out.

Q. How are your cartoon books doing?

A. My first Signet book, "WHAT'S THE GARBAGE DOING ON THE STOVE?" is a collection of LOCKHORN reprints and it did well. A second printing was issued and a second LOCKHORN book compiled, "LORETTA, THE MEATLOAF IS MOVING!" That came out this spring and I hope it is moving nicely. My latest book "BUMPER SNICKERS" is a collection of original BUMPER SNICKERS that were unpublished by *The National Enquirer* in my weekly feature. I took the opportunity to use them in a book, which I think is hilariously funny and I wish you'd all run out and order several.

Q. Thanks, Bill. Do you have any final word?

A. I don't think there's ever a final word. The pleasure of cartooning for me is that I'm always beginning again. I've been asked to do a new comic strip by Sylvan Byck and Joe D'Angelo at King Features and I find working on that, fresh and exciting. Life is exhilarating to me with my wife Bunny and our exuberant brood of nine children (now young adults) and our interests in tennis, motorcycling, woodworking, opera, theatre, skiing, etc. I seem to have a creative urge to transcribe it all at the drawing board. I know that I won't ever stop enjoying the profession of cartooning. ●

Copyright Saturday Review

BUMPER SNICKERS BY BILL HOEST

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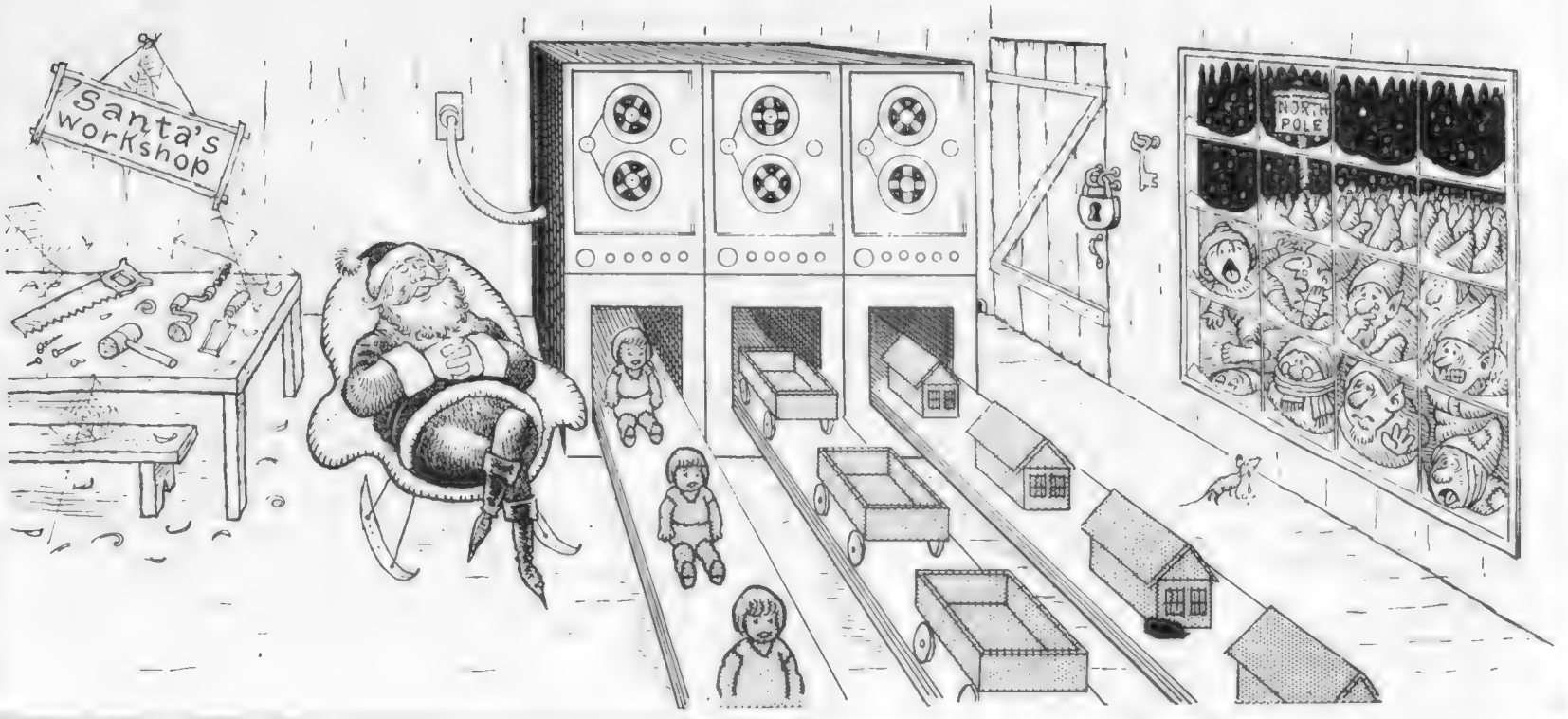
"Do you have something a little more conservative?"

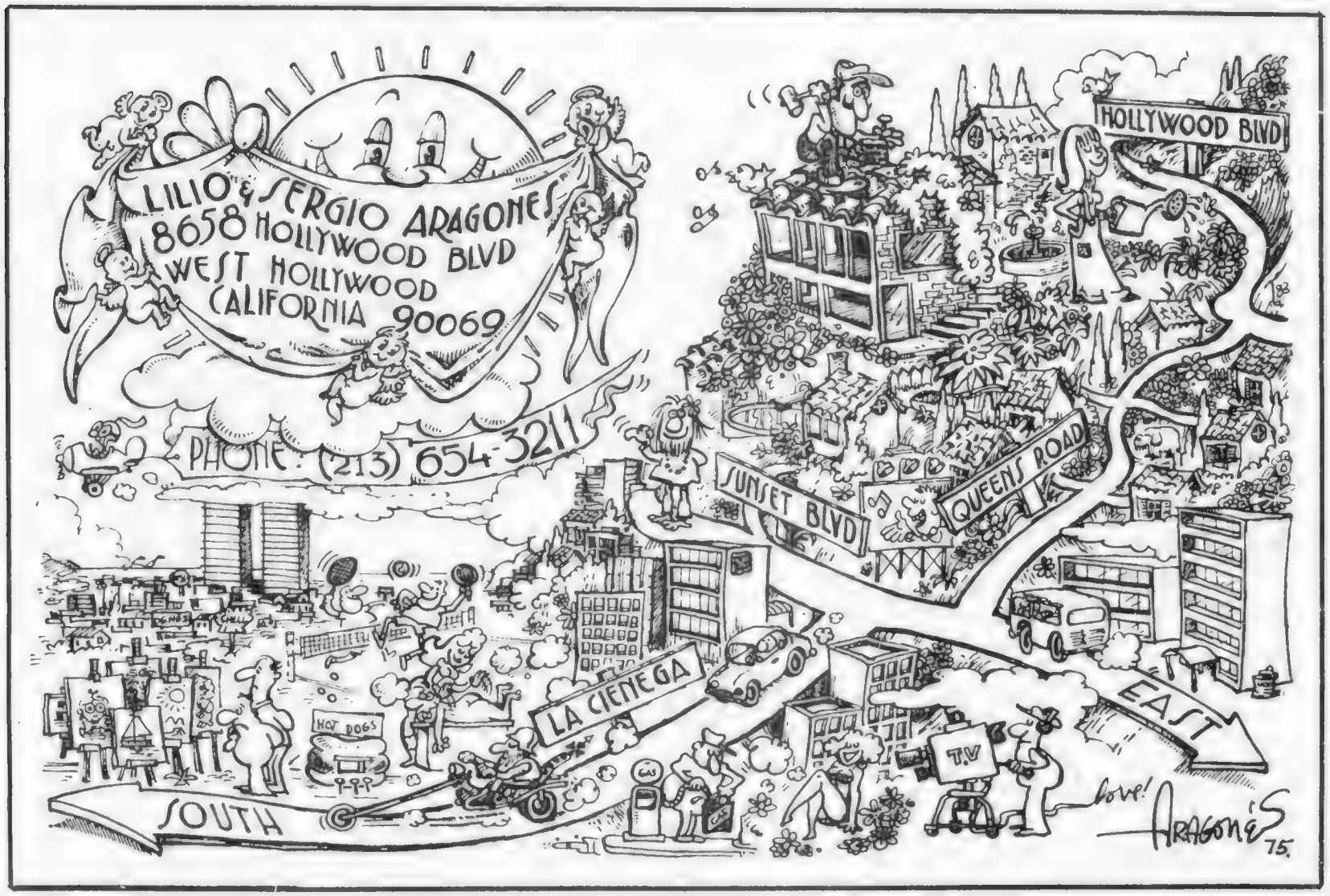
MAD Christmas Cards

Nick Meglin, an Associate Editor MAD, has furnished us with a few of the Christmas Cards sent by cartoonist colleagues of his over the past several years. We thought you'd like to see them. By the way, the year when Jack Davis sent the card below, he did an individual and different version of Santa for each recipient of a greeting.

Season's Greetings

Allan Jaffee





A VERY MERRY XMAS TO YOU AND ALL THE BEST FOR THE NEW YEAR.

DON..

ZZZZZ

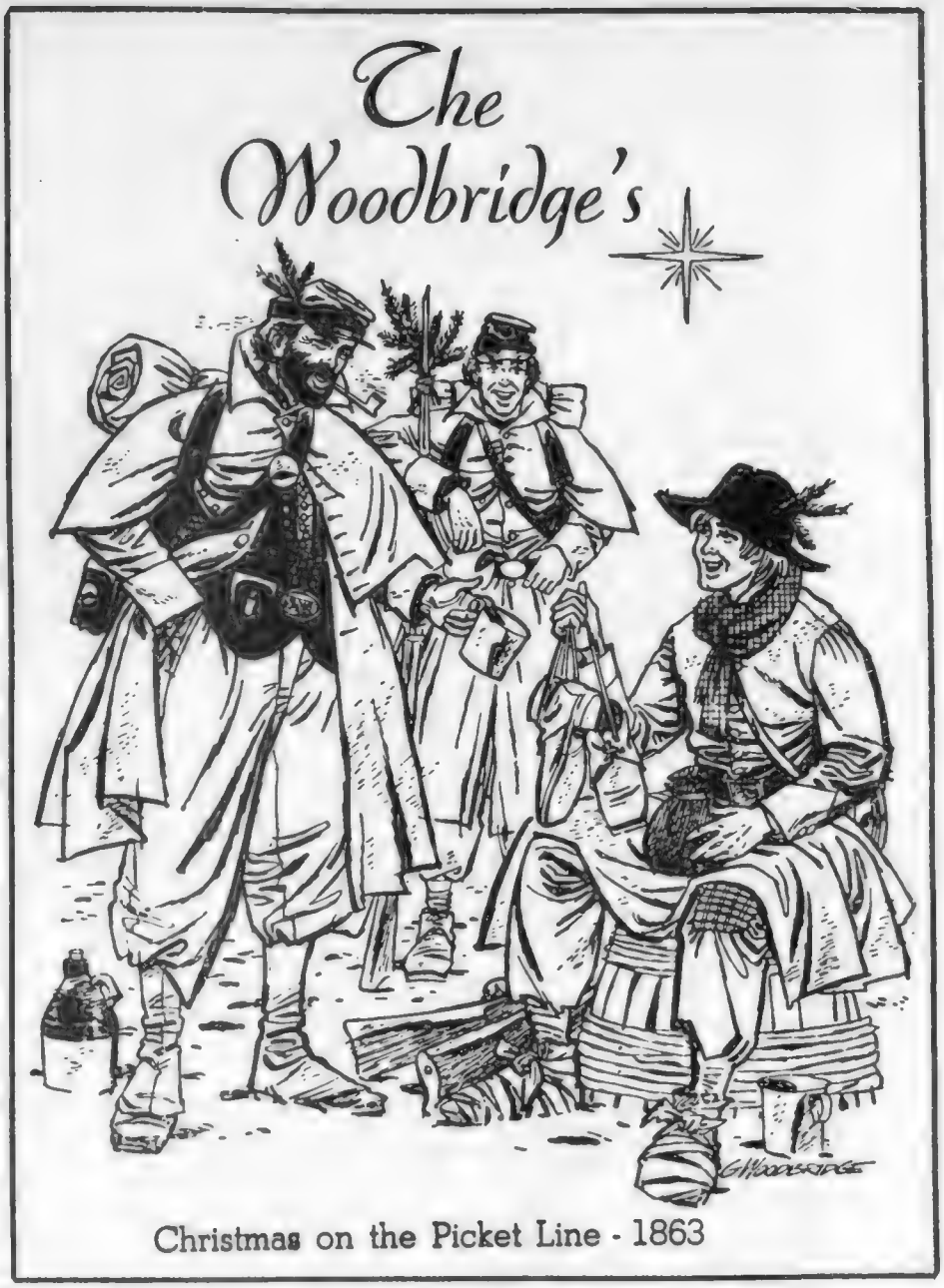
...WISE MEN AND STAR....

MERRY XMAS

-DM-

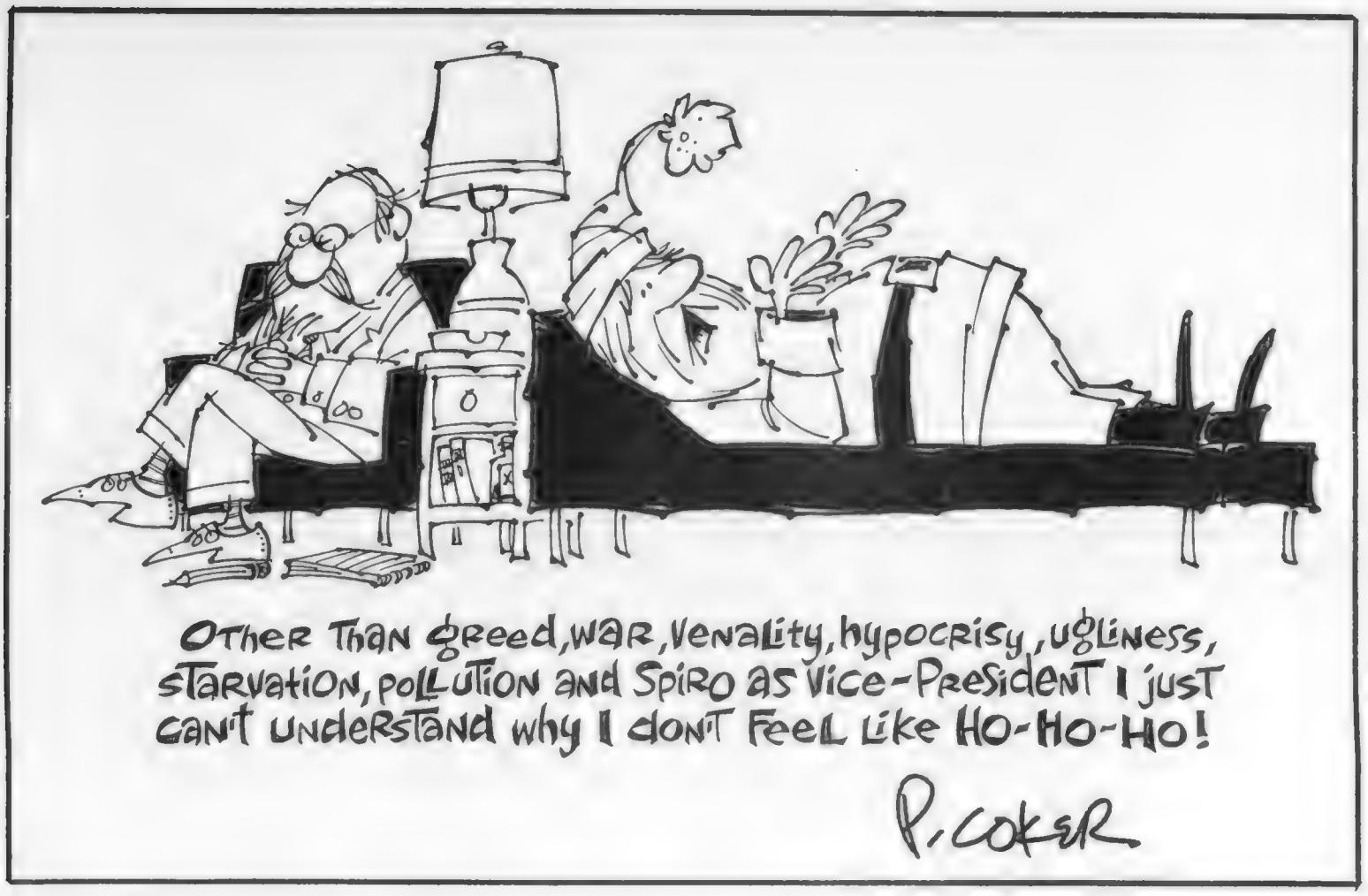
MERRY CHRISTMAS·1973·

Caroline & Howard Pohl



Christmas on the Picket Line - 1863

The Christmas Card above was done by Bob Clarke during a year in which MAD publisher, Bill Gaines, had taken staffers, contributing artists and writers (the usual gang of idiots, as they're described in the magazine) on a trip to Russia. This year, by the way, their target was the Principality of Monaco.


OTHER THAN greed, WAR, VENALITY, HYPOCRISY, UGLINESS, STARVATION, POLLUTION AND SPIRO AS VICE-PRESIDENT I JUST CAN'T UNDERSTAND WHY I DON'T FEEL LIKE HO-HO-HO!
P. COKER

The Bergs Wish You A Happy
BICENTENNIAL YEAR
From All Over The Country
Mitch Berg
HOLLYWOOD
MIU
Nancy Berg
IOWA
Vivian Berg
New Rochelle
David Berg
'76

DONQ

by David Gantz

CHAKU
BOBBY SIEGEL
BEETHOVEN
BACH
BRAHMS
BARBARA HOWARD
NORA EPHRON
DAVID EISENHOWER
BILL MOYER
DICK CAVETT
JOHN GARFIELD
FREDDIE PRINZE
BURT REYNOLDS
GERALD SOREFF
ARLENE FRANCIS
ISAMU NOGUCHI
POLLY BERGEN
GERALD RIVERA
AL CAPONE
EDWARD G. ROBINSON
BILL COSBY
WALTER MATTHAU
WALT KELLY
GORE VIDAL
IARA
LEON TROTSKY
DYLAN THOMAS
BOBBY FISCHER
MILTON CANIFF
SONNY BONO
MALCOLM X
LEE J. COBB
ELIZABETH HOLTZMAN
SHIRLEY TEMPLE
FREDDIE FENDER
FLIP WILSON
MAHATMA GHANDI
MARJORIE MAIN
FELIX FRANKFURTER
ROSIE GREER
JOHNNY HART
BOBBY RIGGS
STALIN
RUBY DEE
RUDY VALLEE
JIMMY STEWART
BENNY GOODMAN
SST
OAS
DINAH
CHUCK BUNKER
MY CAGNEY
MICKEY MOUSE
MILLARD FILMORE
JANE FONDA
YVES ST. LAURENT
RICHARD KILEY
MEL BROOKS
GLORIA STEINHAM
TELLY SAVALAS
CERVANTES
GENE KELLY
FRANK SINATRA
WILLIAM BUCKLEY
JOHNNY CARSON
EDSEL FORD
HANNIBAL
RIN-TIN-TIN
KURT VONNEGUT JR.
NERO
AOKO OHNO
RINGO
ABE BEAM
ELLIOT RICHARDSON
JOHN WAYNE
GEORGE WASHINGTON
CHARO
GENE SHALIT
MAO
FDR
HHT
LBJ
ORSON WELLS
TONI MENDEZ
JUAN CARLOS
FRED ASTAIRE
QUEEN ELIZABETH
RAY
HAROLD LLOYD
EARL BUTZ
ABRAHAM LINCOLN
FATTY ARBUCKLE
PANCHO VILLA
PABLO PICASSO
MOZART
HOWARD HUGHES
BEVERLEY SILLS
KAFKA
STRAUSS
THOMAS JEFFERSON
JUNG
DEAN MARTIN
CHARLEY CHAPLIN
REMBRANDT
AARON BURR
ALI KAHN
EDMOND MUSKIE
YASIR ARAFAT
SIGMUND FREUD
HENRY KISSINGER
GEORGE WALLACE
JIMMY CARTER
PAUL NEWMAN
NERO
WE DONT WANT TO SOUND LIKE NAME-DROPPERS...
MOSHE DAYAN
INDIRA GHANDI
SADAT
YITZHAK RABIN
JOHN MITCHELL
HENRY FORD
DANIEL SHORR
SCOOP JACKSON
...BUT HERE ARE SOME THAT HAVE AND SOME THAT WILL APPEAR IN DONQ.
BUSTER KEATON
JACK JAVITS
BARRY GOLDWATER
CHER
W.C. FIELDS
HARRY S. TRUMAN
HARPO MARX
LIZ TAYLOR
IDI AMIN
SAMMY DA
PATRICK MOYN
RICHARD SCHWEIKER
GERALD FORD
GEORGE MEANY
SHAH PAHLAVI
FIDEL CASTRO
RICHARD M.
NELSON ROCKEFELLER
BETTY FORD
NEHRU
FRANKLIN DELANO
MA BARKER
LORD NELSON
KING GEORGE III
ALEXAN
JA

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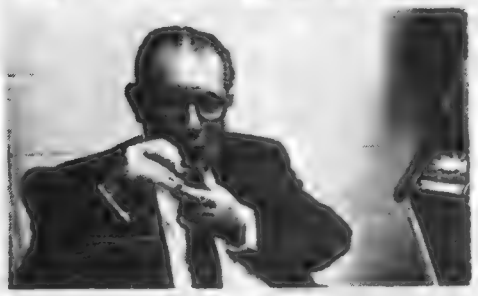
Phil Love



LOVE TO ALL

One of my first assignments as a reporter for the Washington *Star* was to write a story about a fire that severely damaged a well-known Colonial manor house in nearby Prince George's County, Md. Information about the property's historical background was obtained from its owner, who said the house was built in — let's say — 1700.

The day after the piece was published two letters to the editor complained that it was in error; one stated that the house dated from 1701, the other from 1699. As City Editor (later Managing Editor) Herbert F. Corn handed me the letters, he said:

"You've got to be especially careful with historical stuff, Love. The woods are full of history buffs who take delight in showing they know something that nobody else knows. It gives them a feeling of superiority."

What, you're wondering, does that have to do with cartooning and cartoonists?

Well, hang on awhile, friends, and I'll tell you . . .

▪

BACK IN CP No. 30, as I hope you'll recall, I posed a question:

"Who is the most neglected genius in the history of the comics?

"Clues: he created at least 25 comics, eight of which ran in U.S. newspapers at the same time. One was so successful that it was continued for eight years after his death.

"If you think you know the answer, write to me in care of CP and I'll give you a pat on the back in No. 31. And whether anybody names the neglected genius or not, I'll give him some of the credit he deserves in that issue.

"I don't know about you, but I can hardly wait to read what I'm going to write."

For reasons too involved to explain here, I had to write my column for No. 31 before No. 30 had been published. Consequently, nobody other than Jud Hurd and his printers had even seen my question let alone sent in an answer to it. So I had to renege on my promise to give anyone any pats on the back in 31.

First in with the correct answer—as was to be expected, I suppose—were Jim Ivey, cartoonist, proprietor of the Cartoon Museum in Orlando, Fla., and co-editor of *Cartoonews*, and L. C. (Cal) Dobbins of Henderson, Ky., a cartoon buff from way back. These were quickly followed by correct answers from Paul Leiffer, of Delran, N.J.; David Folkman, Woodland Hills, Calif.; Murray A. Harris, Simi Valley, Calif., owner of an extensive collection of original cartoons and related material; Bob Cusick, Stockton, Calif.; a lifelong cartoon buff; Gordon Campbell, Nashville, Tenn., ditto; and John J. Liney (*Henry*). Hearty pats on the back to all these estimable gentlemen.

▪

MOST OF THEM wrote such interesting letters, as a matter of fact, that I wanted to print them in full. But my boss, Jud Hurd, said no, he had too much other interesting stuff screaming to get into this issue. The best I can do, therefore, is to give you a few of the more interesting quotes. Most interesting to me (natch!)—and I hope to Jud—were these:

Dobbins—"Your column in *CARTOONIST PROfiles* No. 30 was as enjoyable as ever . . . . I'm an admirer of C. W. Kahles and whatever praise you want to give him will please me."

Leiffer—"I enjoy your column . . . a great deal—always looking for new information about my favorite cartoonists."

Cusick—"I certainly enjoy your article in each issue of CP. . . . I can hardly wait to read what you are going to write in the next issue."

Folkman—"I have enjoyed your columns in CP, and hope to continue to enjoy them for many issues to come."

You didn't find those as interesting as I did? Well, try these:

Cusick—"The neglected genius you refer to was Charles William Kahles. He was probably the most prolific of all cartoonists. Not only did he produce those many strips, but he found time to contribute regularly to humor magazines such as Life and Judge. He also did book illustrations and advertisements. Along with all that, he painted landscapes, portraits and still-lifes."

Folkman—"The answer to your question in CP No. 30 is, of course, C. W. Kahles. I have had the pleasure of knowing and working with his daughter, Jessie Kahles Straut, for several years now, having met her at the culmination of one of my comic shows back East. It was because of my great interest in comic history and the neglect of this great cartoonist that I became fascinated with Mrs. Straut's 'cause,' which, of course, is to get C. W. Kahles back into the history books. She presented me with the idea of devoting a very loving and authoritative book to her late father, profusely illustrated with his

Kahles in 'Life' or 'Judge'

IMPRESSIONS OF OUR MILLIONAIRE MOVIE MAGNATES AFTER SEEING SOME OF THEIR PRODUCTIONS
A. BUNCHA JUNK,
"CHARLEY HORSEPLAY"
TOMMY ROTT,
AUTHOR OF "SOBBY SUE"
AND OTHER SOB STUFF
C.W.KAHLES

life's works, and concentrating on his most famous creation, 'Hairbreadth Harry.'

"In all practical terms, the book has been completed a couple of years now. I designed it with a nostalgic look, and, in fact, the title really brings the whole nostalgic craze in focus:
CURSES! FOILED AGAIN!

The top cartoonists' agent in New York handled the book. but after six months returned the mock-up and manuscript . . . with no takers."

Liney—"Kahles is still my favorite cartoonist of all time!"

But Kahles's jinx hasn't quit yet. It even followed him into the pages of CP. I said both his marriages ended in divorce, but only the first one did. The second wasn't happy but the lady hung in there. The jinx, rather than any carelessness on my part, caused the slip, you may be sure.

■

SPEAKING OF BOOKS—as we were a couple of paragraphs back—I, for one, am disappointed in *The World Encyclopedia of Comics,* edited by Maurice Horn and published by Chelsea House Publishers ($30).

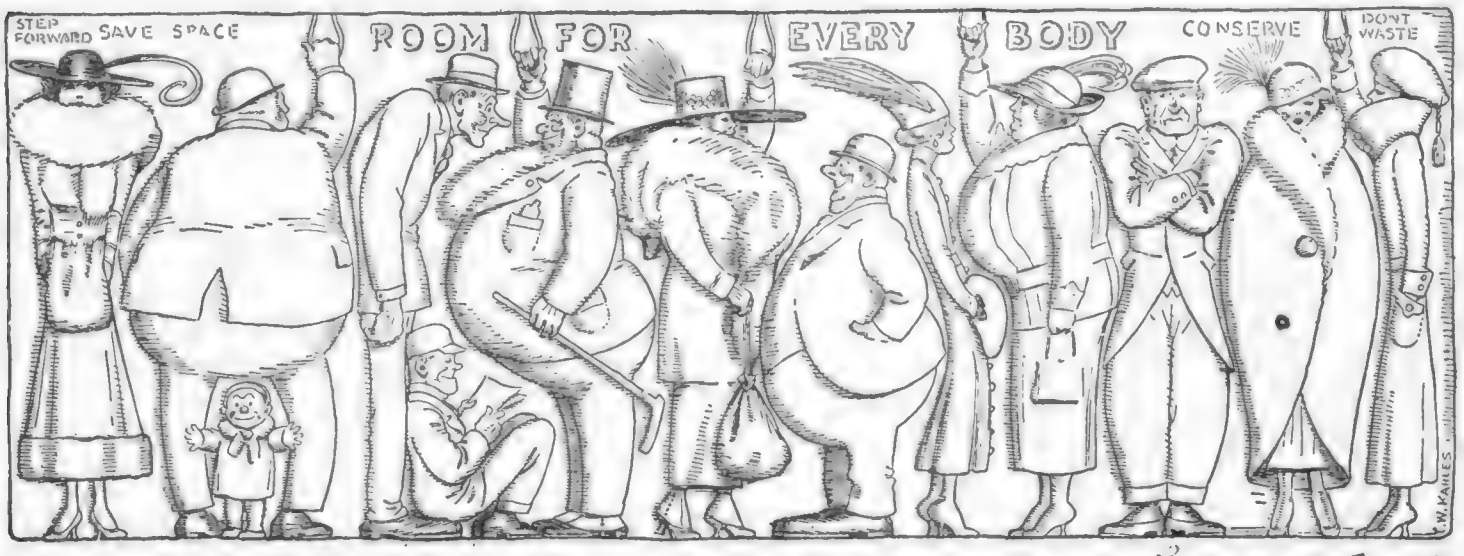
I don't know about you, but I expect an encyclopedia to be complete, accurate and free of bias. This one fails to fulfill any of those expectations.

Take my friend Bob Dunn, for example. One of the most prominent comic artists around. Author of best-selling comic books. Former president of the National Cartoonists Society. You'll find it hard to believe, I know, but he isn't listed! All he rates are bare mentions in the entries on Jimmy Hatlo's *They'll Do It Every Time* and *Little Iodine.*

One of the inaccuracies that caught my eye immediately is the statement that the first professional publication on comic art in the U.S. was *Inside Comix.* In fact, the first was *World of Comic Art,* followed by *CARTOONIST PROfiles* and *cARToon,* now *Cartoonews.*

As for the bias, consider the treatment given Al Smith, which is by no means unique. In the entry on *Mutt & Jeff* it's said that the strip's popularity "declined in the 1930s and 1940s possibly because of the inferior handling of Al Smith."

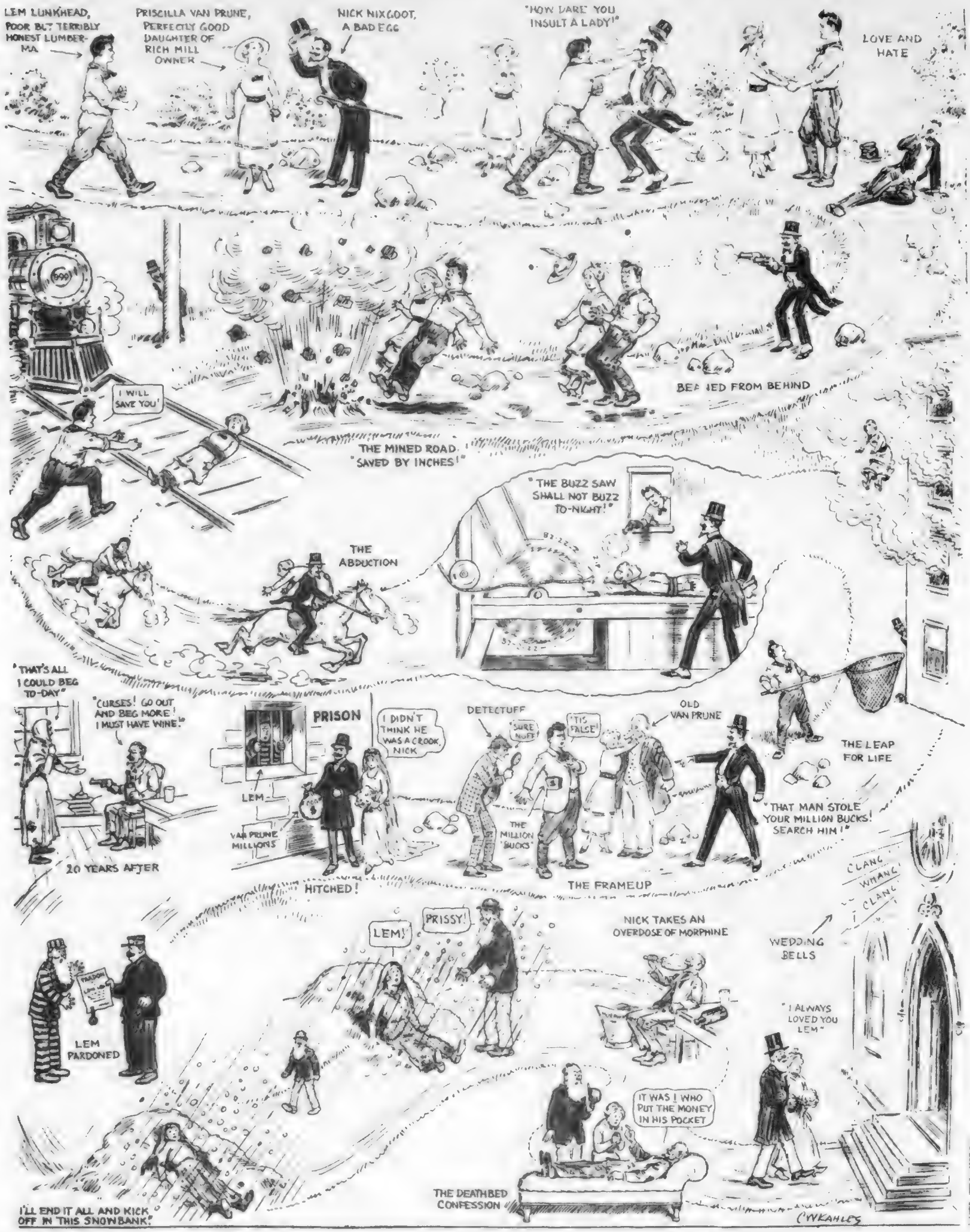
A Kahles self-portrait at age 30.



SUGGESTION FOR SUBWAY "RELIEF"

in Life 4-27-19

The Charles W. Kahles illustrations on these pages give some indication of the range of his versatility.


LEM LUNKHEAD, POOR BUT TERRIBLY HONEST LUMBER-MA
PRISCILLA VAN PRUNE, PERFECTLY GOOD DAUGHTER OF RICH MILL OWNER
NICK NIXGOOT, A BAD EGG
"HOW DARE YOU INSULT A LADY!"
LOVE AND HATE
I WILL SAVE YOU
THE MINED ROAD. "SAVED BY INCHES!"
BEANED FROM BEHIND
"THE BUZZ SAW SHALL NOT BUZZ TO-NIGHT!"
THE ABDUCTION
"THAT'S ALL I COULD BEG TO-DAY"
"CURSES! GO OUT AND BEG MORE! I MUST HAVE WINE."
20 YEARS AFTER
PRISON
LEM
VAN PRUNE MILLIONS
I DIDN'T THINK HE WAS A CROOK, NICK
HITCHED!
DETECTUFF
"SURE NUFF"
"TIS FALSE"
THE MILLION BUCKS
OLD VAN PRUNE
THE FRAMEUP
THE LEAP FOR LIFE
"THAT MAN STOLE YOUR MILLION BUCKS! SEARCH HIM!"
CLANG WHANG! CLANG
WEDDING BELLS
LEM!
PRISSY!
NICK TAKES AN OVERDOSE OF MORPHINE
"I ALWAYS LOVED YOU LEM"
LEM PARDONED
IT WAS I WHO PUT THE MONEY IN HIS POCKET
THE DEATHBED CONFESSION
"I'LL END IT ALL AND KICK OFF IN THIS SNOWBANK."
C.W. KAHLES

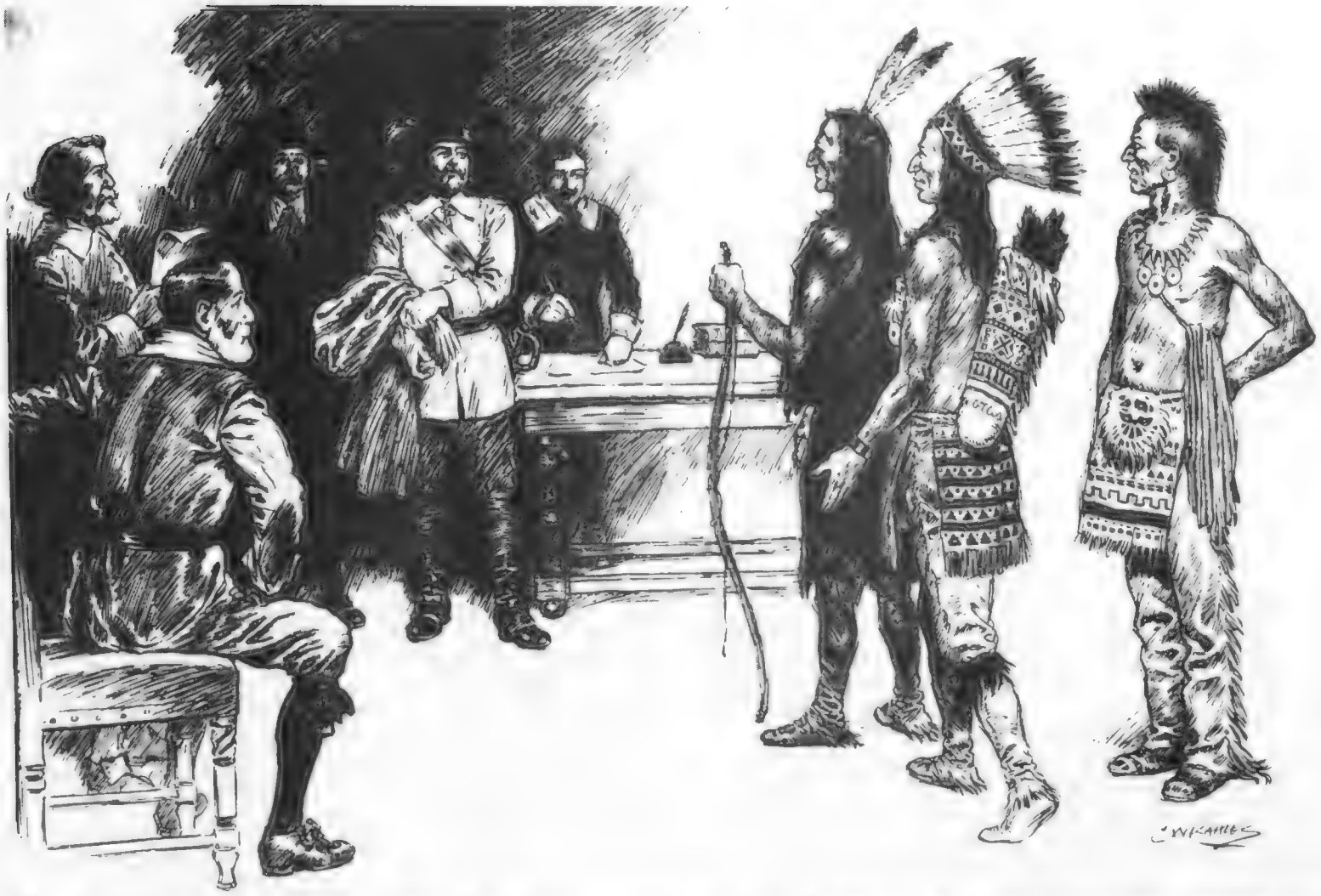
THE PATH OF TRUE LOVE (AS IT IS MOVIED)

A 'Life' or 'Judge' takeoff on Kahles own 'Hairbreadth Harry'.

Kahles in 'Life' or 'Judge'

The happy one—I'm glad I don't know anything about machinery.

Illustration for the book, 'Ruth of Boston'—1910.



Sir Harry Vane, Governor of Mass. Bay Colony, 1634, receiving a peace-making visit from the Narragansett Indians.

The Smith listing, however, written by another writer, says: "The strip remains a favorite with a large list of papers" because Smith has made its humor "more genteel" and "its art work slicker." Obviously, one of these writers likes Al and his work and the other doesn't. This is their privilege, of course, but they shouldn't let it show in an encyclopedia entry, which should be strictly factual.

Much better buys, in my opinion, are Mort Walker's delightful 'Backstage at the Strips' (Mason/Charter at $12.50) and Jerry Robinson's comprehensive *The Comics* (Putnam) at $15.

•

THERE MUST BE a million stories in the comics and their creators, and *Backstage at the Strips* tells an amazing number of them. One of my favorites is about Al Capp (*Li'l Abner*), who is a teetotaler, and Walt Kelly (*Pogo*), who wasn't.

Al and Walt were asked by the United Nations to be host to several South American cartoonists. They met in Al's New York apartment, but there was a hitch: the Latinos spoke no English and Al and Walt spoke no Spanish. Walt tried to bridge the language barrier with booze. It was "Salud" this and "Salud" that until teetotaler Al decided he was a fifth wheel and left.

Returning hours later, he found his apartment empty but looking very "drinked in." Furthermore, his prized Meissen vase was missing from the living room table. He called Walt the next day, of course.

"Oh yeah," Walt said. "I remember now. It got to the point where I felt I had to award them something, so I presented them with that vase in the name of the cartoonists of America in friendship and admiration. Sorry about that."

Al felt so bad about the incident that he told his brother, Elliott about it, and added: "I really liked that vase."

"Count your blessings" Elliott advised. "He could have given them your piano."

That afternoon two moving men showed up at Al's apartment." "We're from the Chilean Embassy," they said. "We've come for the piano."

■

UH-OH! I ALMOST FORGOT! Back in paragraphs four and five, I promised to tell you what my story of the fire in that historic Maryland house had to do with cartooning and cartoonists.

Simply this: What my old city editor, Herb Corn, said about history buffs applies equally to comic buffs. Two of the letters I received said it isn't true that Kahles drew eight strips simultaneously. One said the number was seven, the other six. To which the only appropriate response seems to be:

So what? ●

One of Kahles' beautiful ladies.

A Kahles sketch of Felix, Count Von Luckner, the German mariner, done on the back of a menu at the Cortelyou Club (Brooklyn) dinner in his honor in 1930.

The Pleiades Club was a group of celebrities who held festive gatherings in New York in the early 1900's. C. W. Kahles covered menus, programs, blotters with his sketches, and he drew cartoon illustrations for the Pleiades Annual Yearbook. Most of the sketches on this page were done at the Club.

SAID & DUNN

Our 'Said & Dunn' columnist, BOB DUNN, whose King Features "They'll Do It Every Time" cartoon appears around the world in nearly 500 newspapers.

by Bob Dunn

Want a good place to eat and/or drink? Follow cartoonists to their favorite restaurants and you won't go wrong. Besides good food and grog you'll find all of them to be out-of-the ordinary places run by a special breed of colorful characters.

In New York a whole section (45th Street between 2nd and 3rd) housing restaurants became known as Steak Row. Chris Cella's Pietro's, The Pen and Pencil, Costello's, Danny's Hideaway (gone now), The Press Box, McCarthy's and for me the best of the lot — The Palm, made this gastronomic ghetto famous.

The magazine cartoonists have been meeting for lunch every Wednesday (that's editors look-at day) for the past 25 years since John Bruno made them welcome. John Jr., who followed his fine dad in the business, still rolls out the red rug for the comic artists.

Chris Cella's, on East 45th where Korvettes is now, was a success from its start in the late 20's. Jimmy Hatlo took me there to seal our deal when I went to work for him in 1939. The specialty of the house is Bouillabaisse and since I don't like fish I've only eaten there four or five times.

Tim Costello's, which used to be on the southeast corner of 44th and 3rd Avenue, was a hangout for James Thurber and other New Yorker cartoonists. Thurber's murals decorated the walls. The murals were transferred twice when the restaurant moved. They now adorn the present site on 44th, half a block away.

The Press Box and Danny's were spinoffs of The Pen and Pencil. Three partners opened The Press Box steakery in 1944. Three widely different personalities who made a great combination when they got together to buck the gustatory big leagues. Henry Castello was the happy extrovert who acted as greeter and sympathetic listener. Freddy Manfredi was the courtly gourmet, master chef and the "No" man who could say, "Nix" when the easy-going partners would have okayed bad checks which are the bane of the cafe biz. Danny's, by the way, wallpapered two phone booths with bum checks.

The third Press Box partner was unique and very special. Harry Storm was a sculptor, an architect, designer, epicure, cartoon fan and inventive practical joker without peer. Like the time Jimmy Hatlo's widow, who had remarried, came to New York with her new husband, Dr. Lusignan. I invited them to lunch at The Press Box. I chose it because I knew about a new gag Harry had come up with and I figured the good doctor was prime game.

We were seated by Happy Henry who made a fuss over my guests because it was their first visit. Drinks on the house. I asked if Harry Storm was in. Shortly he came down from the office and he too made a fuss over us. After a pleasant chat Harry asked us what we were going to eat. I remember that Mrs. Lusignan ordered Eggs Benedict. I ordered London Broil and Harry offered a suggestion for the good medicine man.

"Doctor, do you like Pompano?"

Herr Doctor admitted he certainly did.

Harry then explained that a special shipment had just arrived from his friend Ted Williams, the ball player, sports luminary and fisherman. Harry went on to say he was going to cook it himself and left for the kitchen. The doc couldn't get over how nice we were treated and he looked at me with new-found respect as one who knew the right people.

In not too long a time the waiter came with our order, followed by friend Harry. The

Photos by Jim Ruth

Lunch at The Palm. Lady at the left is Mrs. (Bunny) Caniff. Milt at center facing camera. Extreme right is Jud Hurd, CARTOONIST PROfiles Editor.

doctor's dish looked particularly inviting, the wedge of Pompano done to a golden, bread-crumbed brown, sprinkled with finely chopped parsley, with a complementing vegetable.

Harry stood by, praising how tender the Pompano was, waiting for the doctor to second the salvos.

Doc used only his fork, trying to cut off the first tidbit. Harry waited. Good doc picked up his knife and cut at the other end of the delicacy. Doc sawed harder and harder but couldn't get through. Meanwhile Harry was glaring as if the noted surgeon was deliberately toying with his Ambrosia D' Hote. Doc tried a new tack. He ate some of his vegetables and, eyes averted from Harry, attacked the entree in the center (that oughta be tender, shouldn't it?). He even kept sawing away as the rest of us exploded with Yockter. (That's lifted-pinky talk for bellylaugh, gentle reader).

What Harry had done was to dip a folded linen napkin in batter and actually fry it and make it look as succulent as possible.

The good doctor loved the gag and the fame of The Press Box specialty spread from medical convention to country club wherever M.D.'s work or play.

Which leads up to singing the praises of The Palm, which was started in the middle 1920's by a gentle gnome of a chef named Dominic at 837 Second Ave. Dominic wasn't a good businessman and the place wasn't going to make it. Two friends of his from the old country — Parma, Italy — bought him out but kept him on as chef. The new proprietors were John Ganzi and Pio Bozzi, two exceptionally fine bonifaces of different personalities who made a great team.

John was outgoing, funny, explosive, a joiner and a soft touch.

Pio was stolid, reserved, a private individual — strong in every way. He was a very good amateur wrestler.

They served the best food. Plain home-cooking was their way. Big portions, modest prices. It's hard to realize that a steak cost only 90 cents back in those beautiful days. And they did not have a liquor license.

The success of The Palm can be traced to several factors happening at the right time. The Daily Mirror moved to its new building and King Features took up quarters there — ten floors. Cartoonist Bill Steinke began illustrating Nick Kenny's column in The Mirror, and bending an elbow in the neighboring Palm.

Bill was an ex sign-painter turned cartoonist who came from the coal district around Scranton. He had worked on several papers in Allentown, Wilkes-Barre and had moved to The Newark Ledger from about 1922 till 1928. He was a quick-sketch caricaturist and chalk talk artist. In the early days of radio he had a very popular kid show "Jolly Bill and Jane".

It was Steinke who gave The Palm its uniyue character. Bill Steinke was always drawing — on anything handy. On his first visit to The Palm, he drew a picture of little Dominic, the chef, on the wall leading to the kitchen. The drinks and Bill's meal were on Dom the art-lover. Another picture of Dom on another wall — more libation and food on the house. Bill then took Milt Gross to lunch and Milt drew his comic characters — Dave of 'Dave's Delicatessen' playing the swinette on the rear end of J.R. the Wonder Dog. Other King Feature artists began to drop in. Russ Westover (Tillie the Toiler), George McManus (Jiggs), Bill Dwyer (Dumb Dora),

Bunny poses with husband Milt Caniff in front of some of The Palm's art.

A Caniff drawing of Pat Ryan of 'Terry and the Pirates' on The Palm walls.

Russell Patterson (The Flapper), Bob Ripley (Believe It Or Not), James Montgomery Flagg (noted illustrator) and Ad Carter (Just Kids), were early in putting their characters on the walls. King Feature boss, Joe Connolly, found the place to his liking. He was instrumental in getting a liquor license for Ganzi and Bozzi and the place really took off.

Cartoonists from other syndicates began to drop in. Out-of-towners came to The Palm to see the place and partake of the excellent food.

Jack Lait, famous editor, became a regular. By the way, the prolific Lait created a comic strip and wrote the gags. Paul Fung, Sr. drew it. It was 'Gus and Gussie'. George Buchanan Phyffe, the best-dressed newsman of the old N.Y. World, was limned on the wall by Steinke. Jack Dempsey came in now and then.

People who worked in the neighborhood engraving plants began to drop in every day. Likewise, advertising tycoons, publishers and concert artists and stars of the entertainment world patronized the place. It wouldn't be long before Steinke was running out of walls and would do a Michaelangelo on the ceiling.

Ty Mahon, a cartoonist who also played the violin, began making The Palm his watering place, his club, his spa. One time Ty was on a long bender and had built up a big bar bill. To keep his credit good, Ty put up his fiddle as collateral and John Ganzi locked it up in the safe. Ty came in one noontime for an eye-opener while Tom Robertson, a crusty old King Feature editor, was having lunch alone in the inside room at a table for two. The room was full of other lunchers but crusty Tom always ate by himself. He never mixed at the bar and particularly didn't want to get chummy with any cartoonists. When Ty ordered a drink, Ganzi reminded him of his very large bill and the impounded violin. Ty admitted he wasn't able to pay and turned sadly to leave. Host John, the softest touch in the world, who loved a laugh, called Mahon back. He gave him a drink and told him how to get his fiddle back and the debt wiped off the slate — if he'd play one request number. Ty joyfully agreed. John got the violin for him and instructed him what to do.

Sourpuss editor, Tom Robertson, was just cutting into his roast beef when Mahon stopped at his table — violin at the ready — pulled out the other chair, sat down and started to serenade Ol' Tom with 'Play, Gypsy, Play'. Robertson turned three shades of purple, started to swear, pushed back his chair and started to stalk out. Ty also arose, following his quarry but changing the tune to 'Stars and Stripes Forever', the stirring march that matched Ol' Tom's high dudgeon, as he swore he'd never come in the ***!??!!** place again!

The place seemed to attract out-of-the-ordinary people. Like the sign-painter Ganzi and Bozzi hired to paint the name of the restaurant on the window. Pio and John treated the sign-painter to drinks as they explained they were naming the establishment after their home town in Italy — Parma. The sign artist, who really was Polish (maybe he inspired the first Polish joke), translated the partners' way of saying, 'Parma', as the Italian way of saying, 'Palm'. And that's what went on the plate glass in gold leaf — and so it stayed.

A true story that happened in The Palm had to do with a rare character who somehow kept his job on The Daily Mirror, despite many years of constant drinking. Call him Joe. A very likable guy, he finally stopped drinking when he came-to after being unconscious for two days, lying under the big Mergenthaler Press in The Mirror sub-cellar. He stayed sober for the rest of his life and became a very successful sports and television executive.

But at the time I'm talking about, Joe was an unpredictable wildman. He, like Ty Mahon, favored The Palm's hospitality and inevitably abused the privileges. Came the day Joe's credit was cut off and he was told he'd have to pay cash for any future drinks. He drew himself up and assumed a dignified hauteur as he left by the front door. Just as he exited the bistro, Johnson, the comptroller of The Mirror, was passing by, the epitome of the aloof executive. A wild urge moved Joe. He ran up behind Johnson, jumped on him piggyback, and announced, "Gimme ten dollars and I'll get off!"

The Palm is in its third generation of proprietors now. While John and Pio were alive, their sons, Walter Ganzi and Bruno Bozzi, minded the store as the founders began to take it a little easier. Bill Steinke continued to draw his merry murals until his death in 1956. Bruno and Walter were great assets to the business and with the United Nations diplomats looking for good provender, The Palm flourished.

Today, Bruno's son, Bruce, and Walter's son, Wally, run the show. Bruno died in 1973. Walter is hale and hearty, but not as active as of yore. But the young Ganzi and Bozzi did not stand still. They expanded. Across the street from the original Palm they opened 'Palm Too', copying the decor, sawdust and cartooned-walls of the mother lode. Mac Miller, former King Feature cartoonist, picked up where Steinke left off and became artist-in-residence for both steakeries.

Mac — McGowan Miller is his voting name — was a champ swimmer, growing up in California where he competed in the Olympic trials against Johnny Weissmuller. Mac says he recalls the race very well. Being assigned the lane next to Weissmuller; coiling muscles for the start; the gun. Mac says he remembers getting what he thought was a very good start. The way he tells it, he swam like he never swam before, and when he touched the finish line, Weissmuller was dressed.

Mac's crisp cartoon style was such a hit in both Second Avenue Palms that when young Bozzi and Ganzi opened a third Palm in Washington, D.C., they sent Mac down to Michaelangelo the walls and ceiling. Kissinger became the first customer to be muraled. The Washington branch was a big success from the start. The Ganzi and Bozzi clans have enough smart relatives to man all their projects.

Syndicate cartoonists boast of how many papers their work appears in. Mac Miller can boast of the number of restaurants. His latest is The Beverly Hills Palm — Ganzi and Bozzi's latest gastronomic garage. My son, Bob Jr., an advertising tycoon, was out there and reports it's the place to go, like Romanoffs, of Hollywood's Golden Days, used to be.

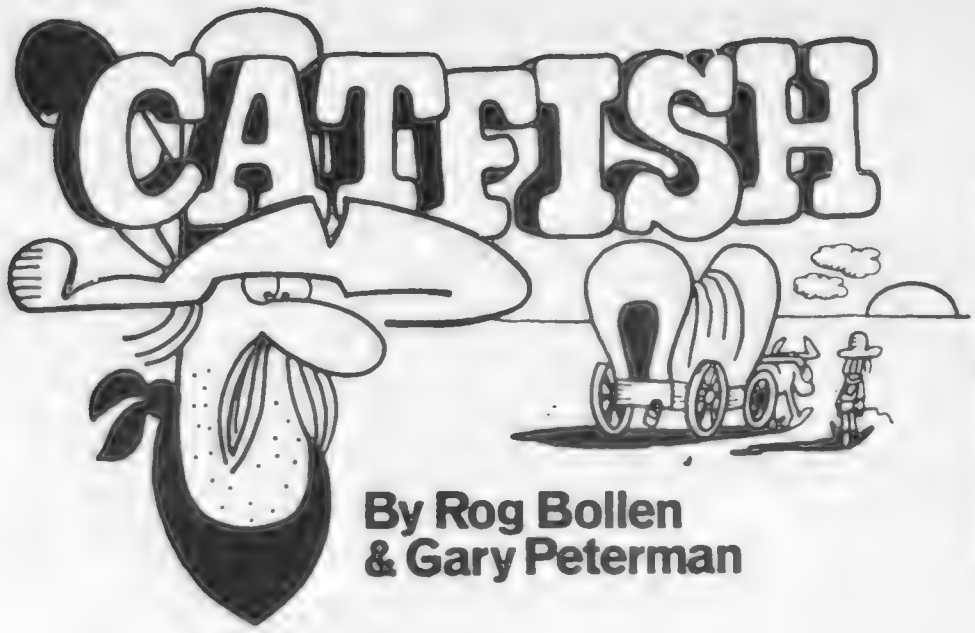
Milton Caniff used The Palm as the locale for a sequence in his 'Steve Canyon' strip. The original Palm was where Caniff celebrated when he signed his first big contract and he visits it every time he's in town.

Russell Patterson's 'Thru These Portals' drawing over the entrance to the inside dining room, was painted the day Russ was signed to design the Ziegfeld Follies. That was forty-some years ago. Even though Russ decorated the posh Harwyn Club, and owned a piece of it, he was responsible for the top illustrators making The Palm their spot.

Joe Musial (The Katzenjammers) brought his cousin, 'Stan the Man' Musial, in when Stan was at his zenith with the St. Louis Cards. Stan was so impressed by The Palm he studied its operation and opened his own restaurant near his old ballpark.

So much do the owners of The Palm appreciate the cartoons on their walls that, when the walls became dingy because of age, instead of having regular painters and decorators do the job, they hired special art restorers to paint around, between, over and under each drawing on the walls. It took months.

Another Palm tale — the time Tommy Thompson of California, drew a caricature of comedian, Bert Wheeler, on the tablecloth. Wheeler admired the sketch. John Ganzi got a pair of scissors and cut the picture out of the linen damask and presented it to him. Great food and great people — that's The Palm!



In this story about cartoonist ROGER BOLLEN, Ed Black writes about what a cartoon aspirant of the 'now generation' must do if he hopes to break into the profession. Roger does the "Funny Business" panel for the Newspaper Enterprise Association and two strips for the Chicago Tribune-N.Y. News Syndicate — "Animal Crackers" and "Catfish". In the case of "Catfish", Roger collaborates with Gary Peterman. Ed Black is the longtime Ohio newspaper and radio man who has written several pieces for CARTOONIST PROfiles — a story on animator Chuck Jones, an article on men of the Disney Studios, and recently a profile of Dick Moores and "Gasoline Alley".

BY

Ed Black

Roger Bollen did not appear the least bit drowsy at 11 am. He'd been up until 4 am working to meet a deadline on some dailies for his comic strip, "Animal Crackers." He presently uses the dining room of his home as a studio. Spread over the table were several dailies, some complete, others roughed out. There were several felt tipped pens lying about, only one was not in a cellophane wrapper. A snapshot of someone's pet lion was also on the table. Apparently a reader is comparing their pet with one of the main characters of "Animal Crackers," Lyle the Lion. On the walls of the dining room and the sunken, high ceiling living room are several paintings done by Roger's wife, Georgiana. A grand piano sits in one corner of the living room which Roger plays on occasion.

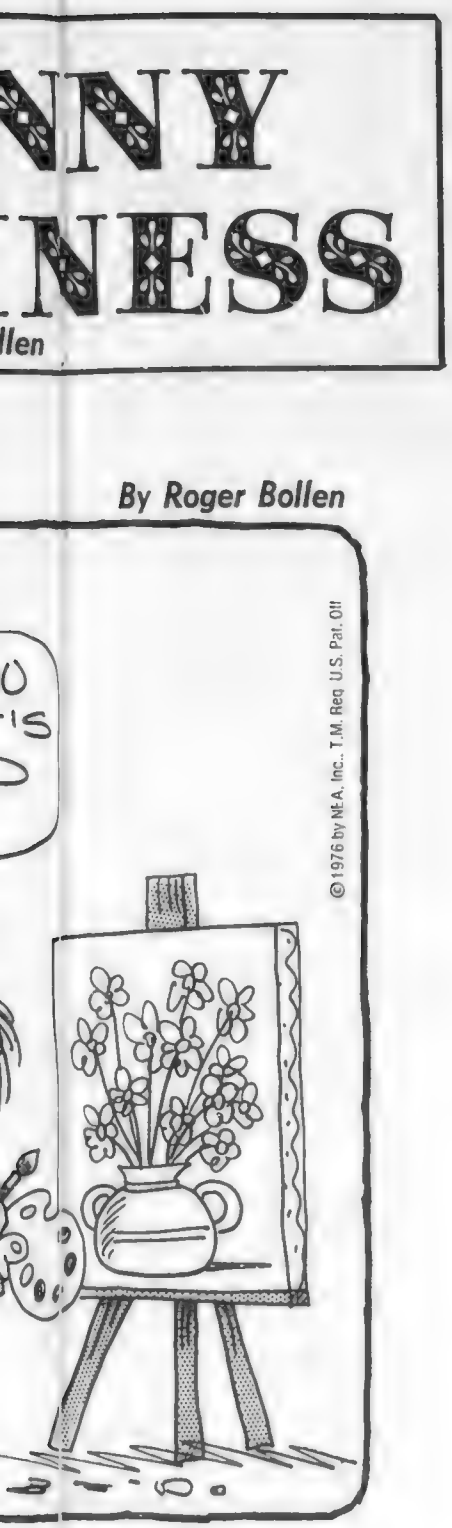
Walter Berndt, who drew "Smitty" from 1922 to c. 1972, once said you could always tell a cartoonist on a newspaper because of the "uniform" he wore: open vest and a wide brim hat, even indoors. That may have been so in the '20s and '30s, but no longer. Cartoonists dress comfortably and casually. Rog Bollen is attired this day in a blue longsleeved shirt with open collar and a pair of bluejeans. His full neat beard gives him the appearance of a tall, youthful Ulysses S. Grant.

Rog Bollen dwells in the lush rural area east of Cleveland with his wife and 7-year-old daughter, Melissa. This area is called the "snowbelt" because when it snows in Northeastern Ohio, the "snowbelt" always gets many times more snow than any other area.

The Bollen family dwells on a quiet street, replete with ranch style homes. His is the only house in the neighborhood in which one might guess an artist dwells. The vertical, angular structure

FUNNY BUSINESS

CATFISH



ANIMAL CRACKERS

By Rog Bollen

is nestled in a sloping tree-studded glen and the gray cedar from which it's constructed blends well with the surrounding trees.

Rog produces not one, not two but THREE syndicated comics. Both "Animal Crackers" and "Catfish" are daily and Sunday and are distributed by the Chicago Tribune-New York News Syndicate. "Funny Business" is a daily panel done for NEA. Rog has to churn out 939 dailies and 104 Sunday pages each year. Since all are gag-a-day strips, he must think up 1,043 separate ideas!

Rog is among the new breed of cartoonists who've emerged in the last eight or ten years. This group has returned the funnies full circle to what they were when they caught on in 1896: funny. The groundwork for this new breed, mostly in their mid-20s to mid-30s, seems to have been laid by the late Walt Kelly and Charles Schulz in the early '50s and Johnny Hart a few years later.

They also brought along contemporary, professional styles to suit the demand for something different and to fit the admittedly limited space allotted to the funnies now. This little theater of the absurd offers current commentary, a practice editors considered taboo when Kelly was turning it out in the '50s.

Rog suggests we conduct the interview at a restaurant nearby, so off we go in the dark green Mercedes. At a table in the dimly lit corner of the eatery on Route 306, he reminisces in a crisp, clear voice overmodulating the FM music in the background.

THE FORMATIVE YEARS

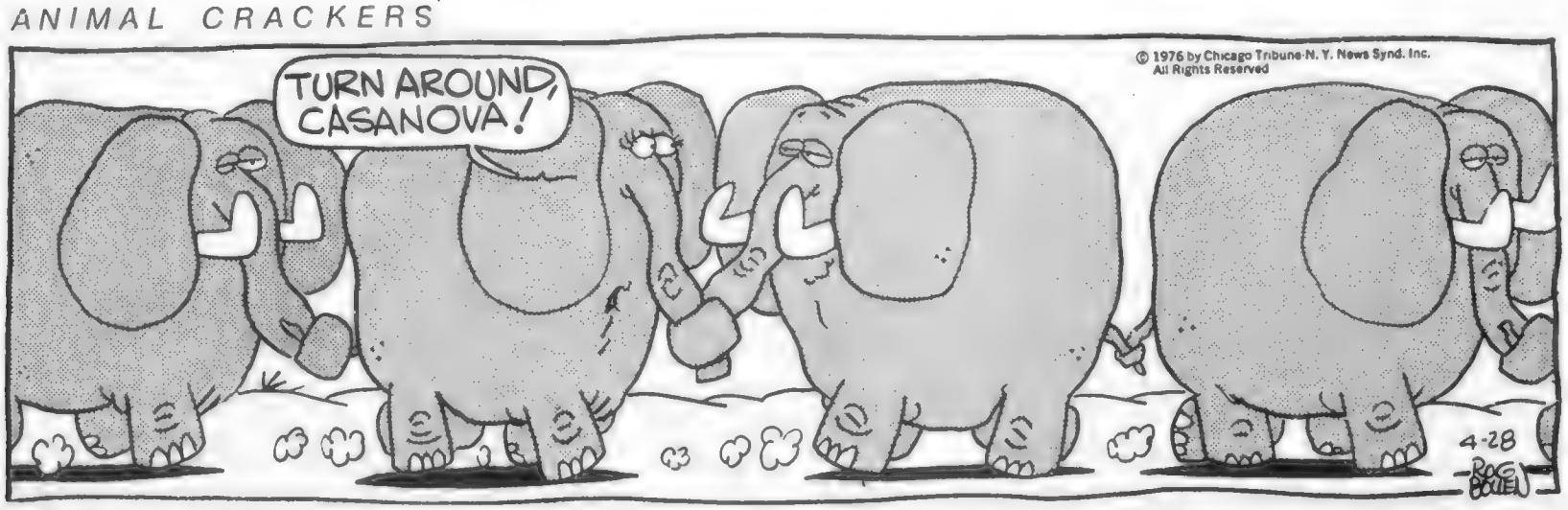
Rog Bollen has been drawing since he can remember. In his youth at home in th city of East Cleveland he would draw Disney characters from comic books and newspapers. "My first desire in the art field was to become an artist with Walt Disney," he says. His interest in animation, incidentally, has not waned. He was encouraged by his parents to pursue whatever he desired.

"My father would have loved for me to take over the family business," he adds, "but his attitude was to let me pursue my interest."

By the time he was in Shaw High School, he points out he was the assistant to the student who did all the artwork for posters and the school newspaper. The friend would do the drawings which would then be inked or painted by Roger.

"He got all the credit and was always thought of first whenever anyone needed any artwork done." Rog says his art heroes in those days were Walt Kelly,

ANIMAL CRACKERS



Photos by Ed Black

Rog has a regular studio, complete with skylight and drawing board, on the second floor of his contemporary home, east of Cleveland, but he explains he's just gotten tired of working there day after day. Currently he executes the 1,043 daily and Sunday ideas of his three features in the dining room of his home.

Johnny Hart, Charles Schulz and the Disney organization.

By the time he graduated high school in 1959, commercial art overcame animation as a prime desire. "California seemed like a long way off," he says, waving his arm off to his side. He decided to study art at Kent State University 35 miles south of Cleveland.

THOSE COLLEGE DAZE

The curriculum at the Kent State art department at that time was geared toward a fine arts background, says Roger.

"The instructors looked down on cartooning, and commercial art," he adds. (Writer's note: We can verify what Rog Bollen says. We studied art at Kent a few years behind him and cartooning was discouraged.Most of the art assignments dangled from the classroom ceiling).

Little did members of that faculty know 12 years after graduating, Roger would return to KSU to teach a course in humorous illustration!

Asked why he remained at KSU, Rog says, "I had already put in two years. The Cleveland Institute of Art had a five year program and I really didn't want to spend the extra year in school. My father had just begun a new businss so funds were rather tight. I decided to stay at Kent."

Asked if he did some artwork while at Kent, Rog says, "I did some panel cartoons for a campus humor magazine called the 'Obese Toad.' It lasted one issue. I had submitted five of six cartoons and they left out the captions on each one of them."

"I also did little personal greeting cards for my fraternity brothers."

Extra curricular activities included baseball. "I was a fair third baseman in high school," he adds. "I tried out for the freshman ball team under coach 'Moose' Paskert. But at the same time, I also pledged to a fraternity, Phi Gamma Delta, and that took priority over baseball."

Rog discussed the college campus of the early '60s. "All we seemed to care about were grades, having fun, and fraternities and sororities. There was hardly any discussion of world events. The big thing about college then was that it was a faster road to the duplex in the suburbs and the 12-cylinder car. From my teaching experience at Kent in 1975, I notice the campus attitude has returned to that, in many ways. It reinforced my feeling kids are serious about working, about making some money, getting their share. This is a generalization, I know, but it's my opinion that's the kind of feeling on campus nowadays."

Roger discussed his KSU art education: "When I graduated in 1963, I really wasn't ready . . . I didn't even know what a keyline was. Paste-up I could guess, but keyline? Forget it. Today at Kent the graphics department is vastly improved. When students graduate, they know what a keyline is all about. They even have an in-house advertising art studio called Glyphix, operated by select students.

ANIMAL CRACKERS

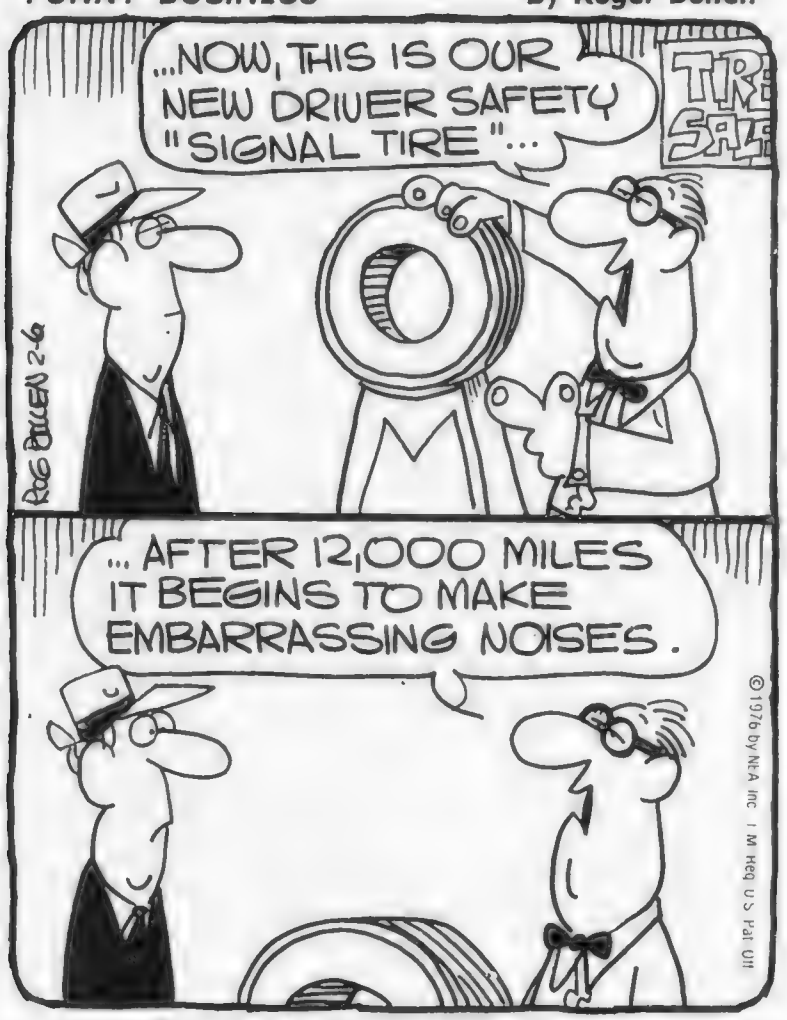
BOY, DODO, IT SURE IS A...
YEP, IT'S A BEAUTIFUL DAY!
THERE'S SOMETHING I WISH YOU'D STOP DOING...
WHAT'S THAT, LYLE?
I WISH YOU'D STOP...
I KNOW— INTERRUPTING!
4-19
© 1976 by Chicago Tribune-N. Y. News Synd. Inc

FUNNY BUSINESS By Roger Bollen

GET TO BED EARLY TONIGHT, ED... TOMORROW WE'RE MOVING TO OUR NEW LOCATION.
JOE'S AUTO WRECKING
ROG BOLLEN
©1976 by NEA, Inc., T M Reg U S Pat Off 2-4

FUNNY BUSINESS By Roger Bollen

FUNNY BUSINESS By Roger Bollen


...NOW, THIS IS OUR NEW DRIVER SAFETY "SIGNAL TIRE"...
ROG BOLLEN 2-6
... AFTER 12,000 MILES IT BEGINS TO MAKE EMBARRASSING NOISES.
©1976 by NEA Inc. T M Reg U S Pat Off

FUNNY BUSINESS By Roger Bollen

CATFISH
By Rog Bollen
& Gary Peterman
TROOPS... HALT!
EXCUSE ME, SIR...
DID A GROUP OF BANDITOS RIDE THROUGH HERE?
SI, AMIGO, SI!
DID THEY RIDE IN THAT DIRECTION?
SI, AMIGO, SI!
YOU HEARD HIM, CORPORAL! TAKE THE COLUMN NORTH!
THAT WAS GOOD OF YOU TO HELP US!
SI, AMIGO, SI!
4-25
BY THE WAY... WHAT IS YOUR NAME?
SI, AMIGO, SI!

THE EARLY YEARS.

Asked what his first job in art was, Rog says, "I got my first job right after graduation, literally in my cap and gown. I had heard in the graduation line that a small agency in Akron (eleven miles from campus) was looking for someone. I graduated in the morning, gathered up some life drawings, went to the agency in the afternoon and got hired."

His job was operating the big photostat machine. "I spent eight hours a day in the darkroom and came home each night with dilated pupils," he laughed. "I didn't do any drawing and for that matter I really wasn't ready to anyway."

After a few months of constant darkroom work, Roger took some drawing samples to a now-defunct art studio in Cleveland, Federman, Adams and Calopy.

"Again, I got hired by sheer luck. I still wasn't ready," he says.

The waitress pours a third cup of coffee as Roger explains his job with the art studio was to act as a liaison between the studio and the clients. Even though he wasn't behind a drawing board yet, he found this leg work was to his advantage. "I could make direct contact with the clients," he explains, "and talk them into using humorous illustration for their ads. I began to spend more time at the board and eventually did humorous illustration for many ads."

SYNDICATION

We asked Roger when it entered his mind that drawing syndicated features might make a good career. "What really triggered it," he reveals, "was a cover article in TIME magazine on Charles Schulz (the April 9, 1965 issue). I figured what the heck? I had always been interested in the humorous aspect of art, and in college it was always in the back of my mind to draw up some panels to send to magazines, but I never got around to it."

His first effort was a strip called "Ripple Falls." It was a nostalgia strip about several distinct characters in a small town. Roger headed for New York and made the rounds of the syndicate offices in person. "I wound up spending a lot of money and got nowhere," he says. "The general attitude of the editors then was no one is interested in nostalgia. That subject won't get anywhere."

Roger then brought his package back home and delivered it to the NEA Syndicate on West Third Street in downtown Cleveland not far from the art studio where he was working. Comic Art Editor, the late Bob Molyneux liked it and included it in a features package specifically designed for weekly suburban papers. The package — and Ripple Falls — were both short-lived.

"But Bob Molyneux liked my style and encouraged me to draw up some samples for a panel called 'Funny Business.' They had the copyright for a panel done by Ralph Hershberger who had died. I told Bob I didn't know much about the business world, but he encouraged me anyway. He warned me I'd be competing with several others to continue the panel. I submitted some samples and luck was with me again. I was selected to do it. I was 23 at the time."

Rog still does "Funny Business," but it's grown more or less away from the business per se angle and has taken on a general attitude.

ANIMAL CRACKERS

Roger reveals "Animal Crackers" was created while he was looking for a middleground between "Pogo," with its highly sophisticated, sometimes hard-to-grasp humor and "Bugs Bunny," which is aimed at a younger audience.

"I drew a lion one day and liked it," he remembers. "This eventually became Lyle. I drew him a companion — a mouse — drew up some samples and sent them around, getting the usual rejection slips."

The syndicate which indicated an interest was the National Newspaper Syndicate, but they said the mouse would have to go. Roger explains their reasoning was there were already plenty of mice in the comics. "So what do you do when a mouse is rejected? Why create a dodo, of course," he laughs. Once

the dodo entered the scene, NNS signed to a contract.

"I think it's harder to make people identify with animal characters than with human characters," he explains. "People identify with the Born Loser, Beetle Bailey or Charlie Brown more readily because they attempt what humans attempt, then fall flat on their faces. With animals you've got to hope you're getting through. I guess I'm doing something right although I can't point out specifically what it is."

He says ecology is a big theme in "Animal Crackers" because the animals have a unique vantage point from which to observe and comment on the stupidity of mankind.

"Animal Crackers" was distributed by NNS at first, but has since been picked up by CTNYNS. The characters consist of Lyle the Lion, Roger's favorite character to work with, his companion the dodo, the bullyish Eugene the Elephant, plus a herd of gnus and antelopes, designed to comment on groups.

Ranger Freeborn and his family appear very seldom. Rog says NNS wanted some humans in the strip.

Lyle can be described as an optimistic feline thinking the same thoughts as Average Joe Reader. Lyle's optimism exists for three panels, then boom, in the fourth panel reality hits. The comments don't appear to be sarcastic, but rather matter-of-fact. Rog has just finished a daily which seems to best indicate Lyle's character. In panel one he asserts, "Today, I, Lyle L. Lion, decided to change my pattern of living." Panel two: "I decided to face the challenges of the day with confidence and determination." Panel 3. "I decided to plant my feet firmly on the ground and meet life head on." Last panel: He is shown with one foot up with some gooey substance stretching from his sole to the ground and says, "That's when I stepped in the gum."

A previous strip shows Lyle sitting forlornly on a rock with his chin in his hands saying, "I dunno, Dodo. I just can't seem to succeed at anything." Panel two: "Everything I set out to accomplish ends up a flop." Panel 3: The dodo says, "Hmmmm." Panel 4: the dodo says, "Have you ever considered failure as a goal?"

About current or social commentary in strips Roger says, "I think you can put things on the comic page which have a message, provided entertainment is the first goal. I don't think a strip is good if it just preaches, but if it can be twisted into humor, you're better off."

Commentary in "Animal Crackers" hasn't been without its problems. "One paper called it a 'hippie' strip," Roger grumbled. He then related an unusual experience which occurred with a San Diego paper.

"This was during the 1968 campaign when George Wallace chose Curtis Lemay as his running mate. Lyle is shown reading a newspaper, remarking, 'If any nation is so foolish to attack ours, we'd be able to retaliate so quickly and with enough firepower this planet would be reduced to a smouldering lump of charcoal.' The dodo replies, 'Ha! That'll teach 'em.' The paper dropped 'Animal Crackers' and replated the whole comic page. There was plenty of response from readers, but to no avail. A local magazine wrote on how Art Buchwald was still in, but 'Animal Crackers' was cancelled because of one strip. They never did resume it."

CATFISH

Roger then described how his newest endeavor, "Catfish" began.

"Catfish" is sort of a rustic character, an exaggeration of a conglomeration of the 'B' western movie stars. He's independent, a bungler who sees life from his own viewpoint which isn't totally logical. M'lasses, his horse, aspired to become a polo pony, so she's unhappy with her lot in life. Being Catfish's horse is very degrading. Lt. Faircatch is the obvious green Easterner who has no business being out west. The Indians are the Chickadees and we decided to refrain from showing them as vicious and violent because they weren't as vicious and violent as they're made out to be. The Indians can observe the White Man in a way similar to that of the animals in 'Animal Crackers.' They only react through sarcasm. The Indians, like the animals, get the short end of the deal from the White Man."

ANIMAL CRACKERS
By Rog Bollen
WHY DONT YOU QUIT BUGGING ME, GNAT?
BZZZZZ
MISTER GNU... ALLOW ME TO ILLUMINATE SOMETHING FOR YOU ...
BZZZZZ
... WE GNATS, NOT UNLIKE OTHER INSECT FORMS, ARE LITERALLY PROGRAMMED FROM BIRTH TO ACT AND TO REACT TO VARIOUS STIMULI ...
...IN MY PARTICULAR CASE, I HAVE BEEN PROGRAMMED TO SEEK OUT HERDING ANIMALS, LIKE YOURSELF, IN ORDER TO FACILITATE SURVIVAL
SO, I AM CERTAIN YOU CAN UNDERSTAND THAT I AM NOT MAKING A CONSCIOUS DECISION TO ANNOY YOU... AND THEREFORE MUST BE HELD BLAMELESS.
I FEEL LIKE SWATTING HIM FOR HIS TONE OF VOICE!
4-25

He points out two other characters are the brave, Loco Pony, and his young brother, Pollywog, who detests hunting. Loco Pony is forever teaching Pollywog to hunt.

A favorite strip of Roger's is recalled as the waitress brings the order of french fries and gravy. Loco Pony asks Chief Standing Water what Christmas is. The chief explains the Great White Spirit came to offer the White Man peace and Love. Loco Pony then asks, "Why did they turn down the offer?" That strip ran on Christmas eve.

Roger then tells of the rather unique way "Catfish" became syndicated.

"I had no intention of doing it, but a salesman from CTNYNS was in Cleveland and decided to stop by the house. As we sat around chatting, he noticed about a dozen or so Catfish strips lying on a table. It was something I was fooling around with just in case I ever got tired of doing "Animal Crackers." He asked if he could take them back to the office. He did and three days later he called and said, 'We want to go with this.' I was surprised and aghast because I didn't have the time. So I contacted Gary Peterman an art director at Wyse Advertising in Cleveland whom I had met when we both worked at Federman, Adams and Calopy. He agreed to work on ideas.

What really got me was I got syndicated without leaving the house, a direct contrast to those days of going to New York from syndicate to syndicate. There is a lesson in there somewhere!"

OTHER WORK

Roger has other irons in the fire besides syndicated strips. "I do humorous illustrations for a number of magazines," he points out. "The reason for that is it gets me around to meet other people. Doing this kind of work is sort of a hermit-like existence, and you tend to lose touch. I miss working with people and this enables me to do that, and to perform artwork totally unrelated to comics, sort of a shift." He did a character for Ohio Bell Telephone Co. called Gertrude the Secretary. He's also done ads for Wean Engineering, Diamond-Shamrock Corporation, Progressive Insurance, Timken Roller Bearings, and the J-M Smucker Company.

Asked if he has any outside interests besides animation, Roger replies, "One of my real hobbies has become sitting down and talking with people. As I said before, I don't get enough of it because of my work. It makes my work easier because people will always talk about what's going on. I will say to do an animated film with 'Animal Crackers' is my number one goal, (he emphasizes that statement by repeating it quite emphatically) my number one goal!"

Jam Handy Productions in Detroit did an "Animal Crackers" pilot film in 1970. Roger did the script and had approval rights on the final product. The late animation producer, Ford Baines, called him one day and said "Animal Crackers" would lend itself beautifully to animation. Baines was formerly a Hollywood animator. Unfortunately, the film didn't sell to any of the sponsors approached, but Roger says he has a print and might possibly try to sell it very shortly as a TV special. It's done in full animation.

TEACHING AT KENT STATE UNIVERSITY

You might think with three strips, advertising, greeting cards (a series featuring the "Animal Crackers" will appear shortly), animated film scripts, and time out for dinner, Rog Bollen would have more than his hands full. He does, but he took on yet another task in the winter of 1975: teaching a course in humorous illustration at his alma mater, Kent State. He says the course was geared more toward advertising rather than comic strips.

"I tried to bring in, through my connections, people who were actually practicing what the assignments were about. For example I had them design humorous greeting cards, then a friend who works at American Greetings in Cleveland came down to offer a critique. There were six projects. We touched on a lot of applications of humorous illustration from very corny stuff to the ultra sophisticated kinds of airbrush work. It really cut into my schedule, but it was worth it. The students thought I was a hard grader and that I was demanding, but I don't think it was a mistake. I taught the course from six to 10 pm, two nights a week." He says he'd love to teach the seminar again at Kent State or any other university which might sponsor it.

ON GETTING IDEAS

Roger points out four or five ideas he rejects because they're so obvious. "I try to give it a twist and hope the readers will laugh at the mental process I went through to get the idea and not the joke. That's asking a lot, I know, but that in a way fashions what I'm trying to do. Sometimes when deadlines are pressing, you have to compromise to a certain degree. It's really strange but things get easier, especially with 'Funny Business' because it covers such a wide latitude. There are no main characters. With the help of Gary Peterman, the

Cartoonist Roger Bollen hard at work in the dining room of his home, east of Cleveland. One idea down for this year, 1,042 more to go.

Whenever the 12 inches between the eyes and the drawing become unbearable, Roger Bollen can step up to the second floor balcony of his home and look out over a sylvan landscape.

work on 'Catfish' isn't all that tough. At the beginning of the week, I get 'Animal Crackers' out of the way because that's the hardest. It's my favorite though, my baby. Then Gary'll come over and we'll work on 'Catfish' ideas. "Funny Business' is done toward the end of the week."

He was asked if ideas ever cross over into the different strips such as a "Catfish" idea which might fit into "Animal Crackers." He replied, "Absolutely." "I'm disappointed sometimes when I can't use a good idea in other strips for "Animal Crackers." I recall a mistake which was purely a coincidence. I drew an idea for 'Funny Business' which is further ahead than 'Animal Crackers.' As it turned out, I did the same idea for 'Animal Crackers' a few days later, and they were dated to appear on the same day! The old Washington News carried both strips on the same comic page, so the same idea showed up together on the same day from the same cartoonist. Talk about embarrassing! The publisher was a little perturbed about it, but it was an honest mistake."

Roger verifies one of the main ways to get ideas is to keep up with current events. "I've found the best way is to not delve too deeply into a subject. All I want to do is touch the surface, to get an overview. If I know too much about a subject, it's pretty tough: I was unhappy when Life magazine died a few years ago. This kind of touched the surface. I used to find the 'Dick Cavett Show' a beautiful way of keeping abreast. I miss that. I could get a general picture of what's happening and that gives me enough latitude to write a comic strip."

MATERIALS AND METHODS.

Asked what kind of paper he uses, Roger answers, "I used the crummiest paper you ever saw. I started out with every other kind, but none gave me the result I wanted. I tried bond paper, expensive high gloss coated paper and all that. They tended to smear. I've gone back to bond paper, sort of like typing paper. I draw with a PEN-TEL felt-tipped pen and the paper takes the ink very well. It doesn't smear or spread. I also color the Sunday pages with felt-tipped pens."

Roger does not rule guidelines for the dialogue, but letters freehand. He roughs in the characters with blue pencil and doesn't erase since blue does not reproduce.

Right now Roger's studio is the dining room of his house. The table is his drawing board. He's looking for a regular studio. His favorite was a groundskeeper's quarters on an estate near Cleveland. The man would winter in Florida and Roger would move in. He recalls it was great there, but he got tired of moving equipment in and out year after year. Roger was asked if he had ever experienced times when ideas were slow in coming or came not at all.

"Oh yes," he was quick to answer. "I think any form of creativity goes in cycles. Sometimes it's easy, at other times harder. It really doesn't have a direct relationship with my personal life. It doesn't seem to be affected if I'm feeling good or feeling bad. I once heard the quotation, 'There are three things which motivate a creative person and they are praise, praise and more praise.' That's probably true. Some days I can't function and on other days the ideas literally flow."

On that note, Roger says he's toying around with some new ideas for "Animal Crackers." He's thinking of having Lyle visit some big city and find out what mankind is all about in a teeming environment. He'd go on a two-week vacation and wouldn't even be noticed in the city as a lion. He could take the naive approach to everything. "For instance," Rog explains, "He could be propositioned by a lady of the evening and his reaction might be, 'Gee, this is a friendly city. It'd be a daring move to leave the jungle for the city, on Lyle's part.'

Create, think ahead, scrap, revise, ponder, keep up — all factors interrelate, especially when one like Roger has to come up with 1,043 ideas every year. After a photo session back at his home, we discover upon leaving that even though he stayed up till 4 am the previous morning working on "Animal Crackers," today was the day to begin concentrating on "Funny Business." But one wonders what Roger Bollen would be doing now if he had heeded the "advice" of those professors of long ago and had "cut out the cartooning"! ●

Tom Darcy, born in 1932, studied art at the Terry Arts Institute of Florida and at the School of Visual Arts in New York from 1953 until 1956.

A Navy Veteran, he joined Newsday in 1956 and was named editorial cartoonist in 1957. From 1959 until 1960 he was cartoonist for the Phoenix Gazette. In 1960, Darcy entered the advertising field and, in 1964, was named Art Director for the Lenhart & Altschuler agency on Long Island.

He returned to editorial cartooning in 1965 with the Houston Post. Two years later, he served as cartoonist for the Philadelphia Bulletin. In 1968, Tom Darcy was renamed editorial cartoonist for Newsday.

In 1970, Darcy was awarded the coveted Pulitzer Prize for his incisive and thought-provoking cartoons on the Vietnam war.

He was also recipient of the Overseas Press Club Award in 1970 and 1973 for Best Cartoon on Foreign Affairs, the Meeman Conservation Award in 1972 and 1974, the National Headliner's Award in 1974, and the International Salon of Cartoons Award in 1967 and 1971.

Tom Darcy was noted for his writing as well. When Senator Eagleton's past mental illness became an issue, Darcy felt that the public lacked an informed understanding of mental health. For this effort, he won the 1972 American Psychological Association Award for his thoughtful writing about his personal account of a nervous breakdown and subsequent recovery.

In 1976, Tom Darcy was recipient of The Page One Award and the UN's Grand Prize Over-Population cartoon award.

Tom Darcy's cartoons are distributed by the Los Angeles Times Syndicate.

He lives in North Bellmore, Long Island, N.Y., with his wife and four children.

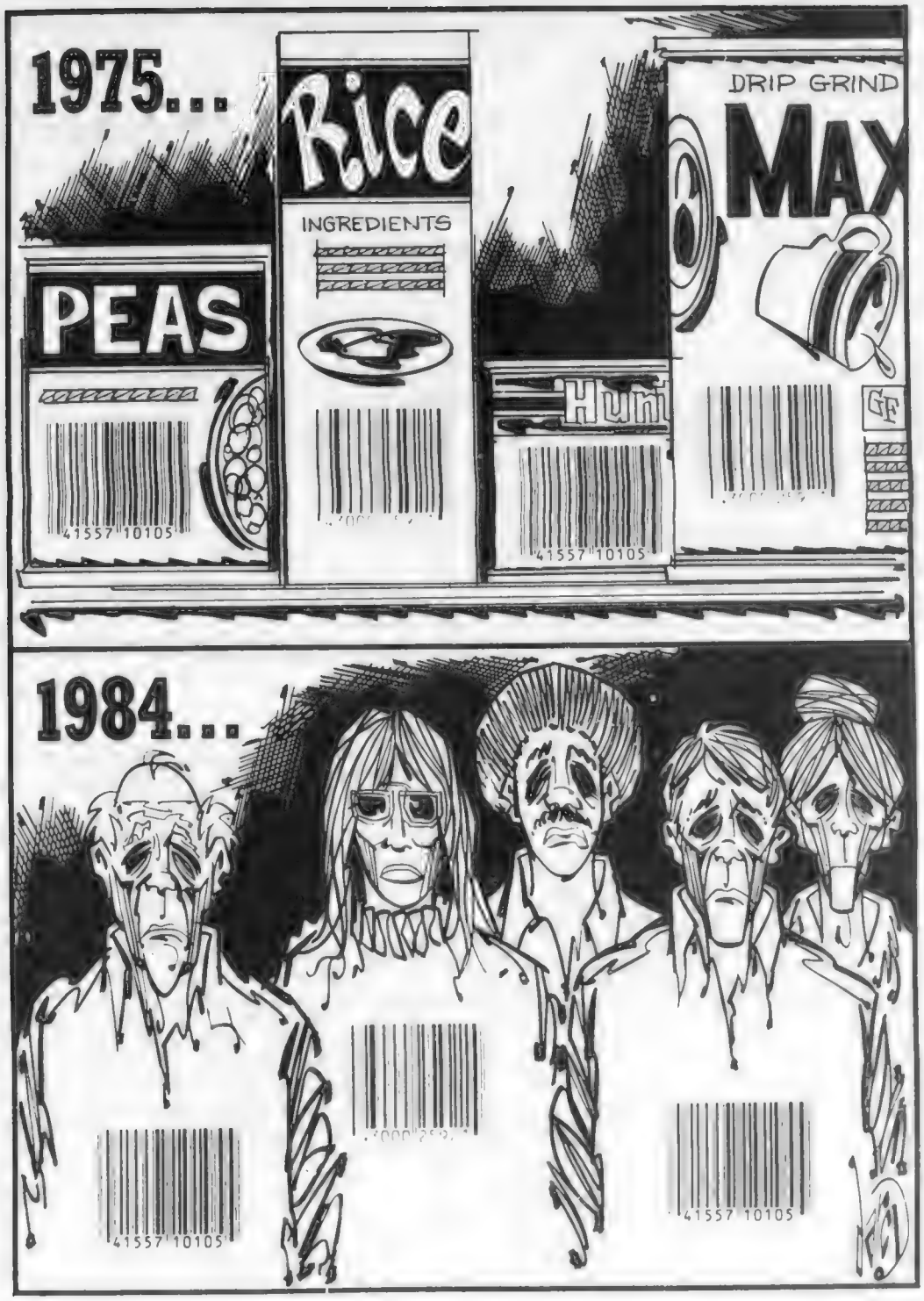
by TOM DARCY

If King Kong were to climb the Empire State Building today, the editors, realizing Fay Wray was out of reach, would rush out for accurate quotes from the spectators — while the cartoonist would immediately imagine what Fay Wray had to say. That's the basic difference, although it's not much help to Fay Wray.

The funniest letter I ever got was from then President Nixon, congratulating me on the Pulitzer, saying, 'As you know, no one appreciates the talents of a political cartoonist more than I and I particularly enjoyed a number of yours.' That's like Capt. Quint saying, 'JAWS was my favorite book!'

A good cartoonist has a better opportunity to be ahead of the writer when it comes to the truly controversial issue. The writer must take days/weeks/months to assemble all the contradictory facts and sort them, while the cartoonist can quickly build his comment around the 'mood' that the issue generates. I think the good cartoonists were one jump ahead when it came to Nixon, and, if you remember, in 1938 Time magazine named Hitler 'Man of The Year!' — while cartoonist Low was savagely attacking him.

One of the funniest experiences I've had in this profession was 16 years ago, during a job interview with a most conservative editor. It was over dinner and no sooner had the editor sat down, he asked, 'Tom, let me ask you right off ... are you a commie?' Audrey and I immediately broke into laughter. The editor then quickly said, 'It's not funny ... we hired



one by mistake last month.'

As we were ordering our second martini, the editor said most seriously and in a hushed tone, 'Tom, I've just completed a 6 week course at the FBI school and if you work for us, I want to say here and now ... don't trust anybody ... not even me!' I took his advice.

Offhand, there are but 12 newspapers in the country with good cartoonists. Needless to say, there are but 12 good Publishers in the country who are not enthralled with shopworn cliches/graphics.

Anyone who is truly aware, on a daily basis, of what the top 12 cartoonists are doing will quickly discover the creative dilemma we're faced with. Simply put, most of the graphic concepts have become cliches and we can't manufacture 5 new ones every week — so the momentum, perhaps 3 cartoons out of 5, seek originality through clever two liners, or the Feiffer approach. The readers have responded to this in a most positive way, unlike the news magazines who prefer to 'illustrate' their wordspinners. But, like the 1938 'Man of The Year' — I suspect they'll soon catch up.

I prefer to think that the finest cartoon I've ever done, I haven't done yet. This keeps me pushing.

A funny experience, in a black-humored way, was my stint in Houston where I was receiving daily death threats via phone. This guy would call up and say, 'Tom, if I hooked up a bomb under the hood of your car, would you blame man or God?' This guy obviously thought he was God, so it was a Hobson's choice.

Needless to say, I checked under my car hood coming and going. What made it funny was, our carport was smack under the kitchen window and as I, with sweated palm and beaded forehead, checked under the hood — Aud would appear at the window, but two feet away, and ask innocently, 'How do things look, dear?'

Working for Newsday has been a professional joy compared with my salad days. I do five cartoons per week, and as with Mauldin, Oliphant & Co., I don't do roughs. If they don't like the cartoon and have strong opinions about it, it simply does not run. I do not do another one. I've lost but 2 cartoons during the past year. I must say, there was one other cartoon I wish had not run ... a 2 a.m. job one primary eve.

The finest compliment I ever received was from a young couple who so enjoyed my work, they named their first child, a daughter, with 'Darcy' as a first name.

Any editor who wants to work closely with his cartoonist — offering concepts/issues/etc — by every measure, is a terrible cartoon editor. Unlike editorial writers, cartoonists are dealing with what is primarily a total creative effort and creativity is a singular occupation. All of the top men in this profession know this instinctively and keep their individuality and integrity intact from the very outset. As Mauldin once said, 'Work any other way and you're not a cartoonist ... you're a pants presser.'

Too many of the young cartoonists are too locked into a strictly funny approach, regardless of the issue. True, right now, after the agonies of Vietnam/Watergate, etc, we all need relief. However, when this nation's civil liberties or moral leadership is again threatened, I'm not quite sure how these fellas are going to handle it. When they're shooting at you from a distance, you keep your sanity with foxhole humor — but during a bayonet charge, you don't want to hear your buddie next to you giggling.

A reader is more insulted by a cliche than by your challenging his or her intelligence.

I've never known a good cartoonist who wasn't a bit of a recluse ... not an extrovert

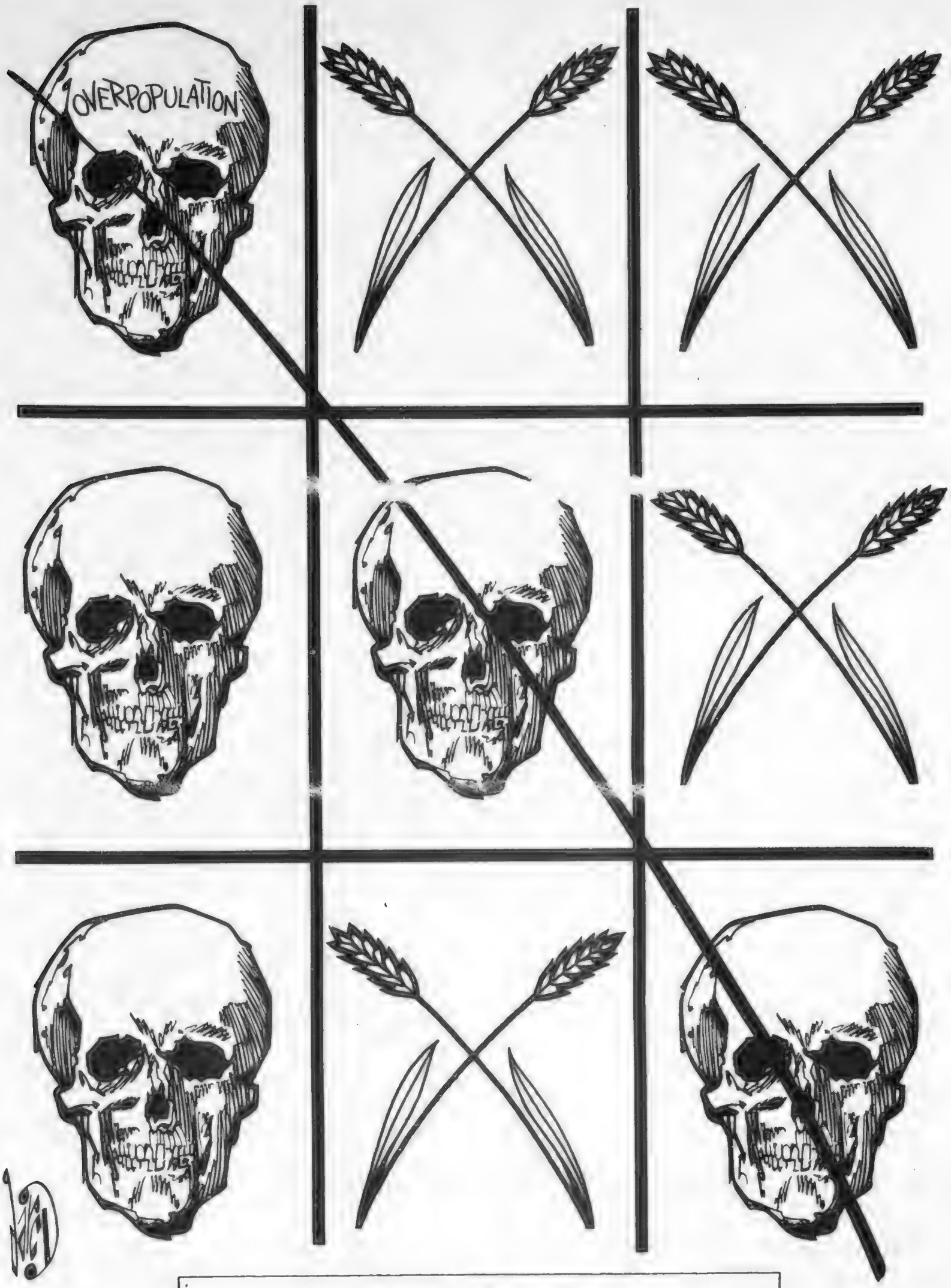
'AND TOMORROW WILL BE A BEAUTIFUL DAY FOR A PICNIC ...HEAVY RAIN, OVERCAST SKIES WITH LOW VISIBILITY'

who wasn't covering his mediocrity with an over-abundance of gregariousness and high-pitched sales efforts. Most good cartoonists I've known all work with their office door closed most of the day for the good reason that you draw with you mind, not your hand. A writer can delete a paragraph in a few seconds ... a cartoonist may have to take hours to correct the work of his brush.

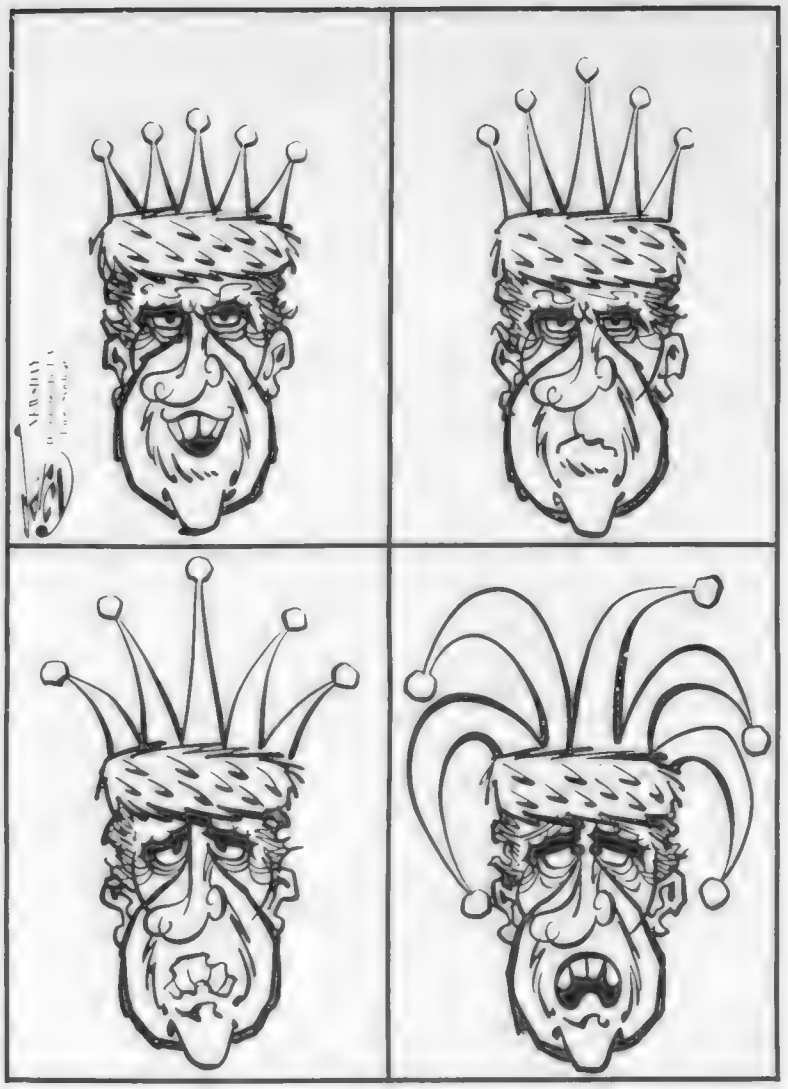
One of the worst traps a cartoonist can fall into is what I call 'The TV Syndrome' ... or if you will, the beat'em out philosophy. This infliction comes about when the cartoonist is constantly, 5 days a week, hitting off the top of the big headline story. He becomes dull and predictable. One has to work in those broad strokes of human interest that is sometimes offbeat, or simply close to the heart of readers bored with politics as usual. If done right, these are the cartoons that stand the test of time and are the most sought after originals.

Speaking of mix-mix, toss-toss ... some cartoons like the two that won the UN Over-population award and the Page One award ... took but 20 minutes each to draw — while the cartoon that won the OPC award a few years back took me 22 hours to draw. On an average, I spend 5 hours a day on ideas and 6 hours for the art.

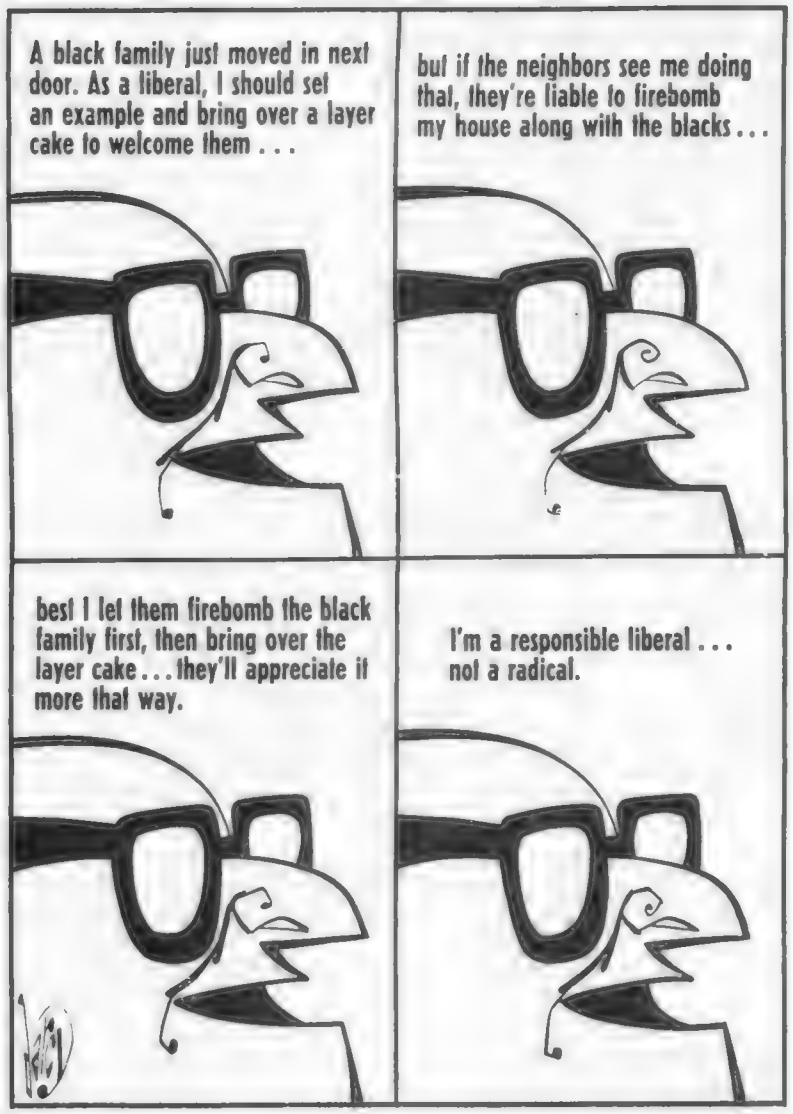
In my career to date, I've had eleven editors — and but 3 of them were good cartoon editors. These were the ones who expressed no ego attachments to my efforts and simply left me alone to do it in my own particular way and only on very rare occasions did they offer suggestions. These three, by the way, were the only three who were exceptionally fine writers. In short, they were creative individuals themselves ... we were not

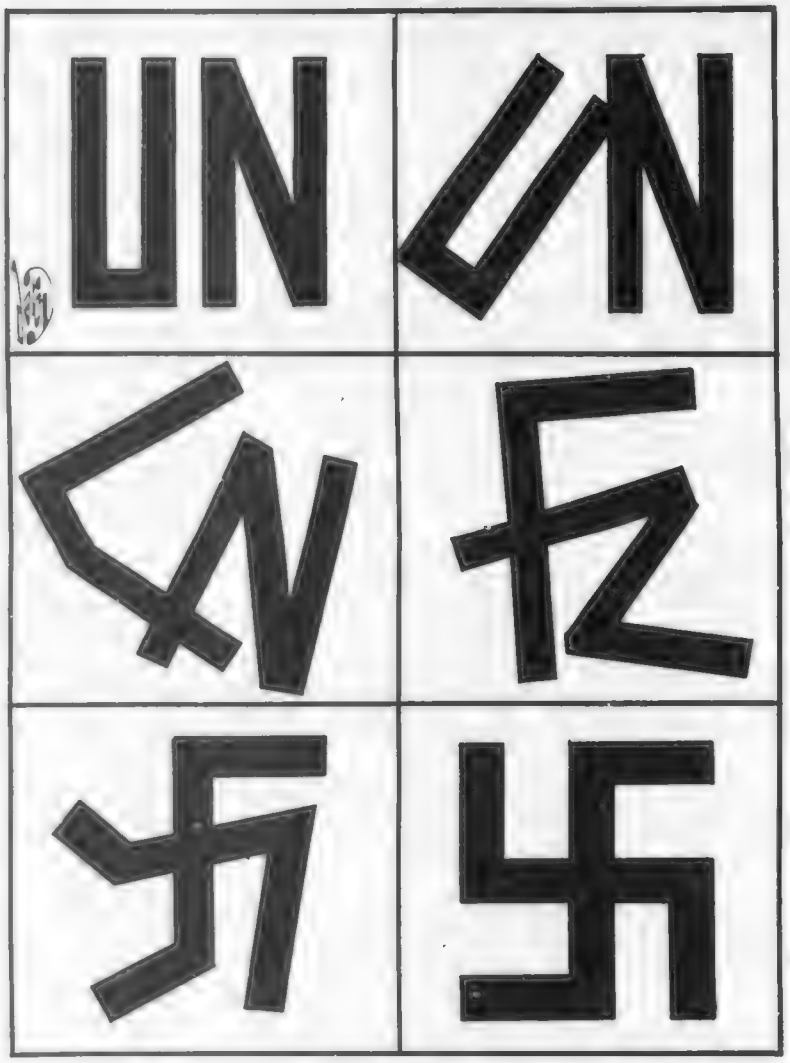


Cartoon by Tom Darcy
Winner of First Prize ∘ 1976 Population Cartoon Awards
Reprinted by permission of Newsday



'WITHDRAWAL'


A black family just moved in next door. As a liberal, I should set an example and bring over a layer cake to welcome them . . .
but if the neighbors see me doing that, they're liable to firebomb my house along with the blacks . . .
best I let them firebomb the black family first, then bring over the layer cake . . . they'll appreciate it more that way.
I'm a responsible liberal . . . not a radical.



ZIONISM RESOLUTION

'I am the Ghost of Christmas Past . . .'

competing against each other.

The worst time of it I ever had was working my way across country, looking for an opening with a liberal paper, and running out of money in a small town in New Mexico. I went down to a wetback farm and asked for work. I was wearing all I had, a rather worn Haspel cord suit. When the foreman spotted me, he moved in real close with two of his buddies and asked, 'Hey dude, whatcha do for a living?' I foolishly replied , 'I'm a newsman.' The bastards jumped me and there was an all out brawl. When I got back to the motel, somewhat shredded, Aud asked, 'What the hell hit you?' I replied, 'My professional integrity.'

Because of a strong commitment to civil rights, the anti-war effort along with an early disgust for what Nixon represented — I lost 27syndicate papers during a 4 year period. I know, because it was immediately after a strong statement on the above that the cancellation notice arrived.

During one six-year period when there were no openings on a liberal paper, I was desperately trying to function both creatively and philosophically on three, up-tight conservative papers. I literally didn't know if my office would be there each morning. On a conservative paper, wit is a rather fleeting commodity ... like my 10 year old son's favorite joke — 'Wanna hear a fast joke?' You say, 'Yes.' He replies quickly, 'Wanna hear it again?'

The funniest evening I've ever had was when the National Cartoonist Society invited Jules Feiffer to speak. Jules said, 'Gentlemen, if you don't have editorial freedom; it's your own damn fault!' At which point, Walt Kelly hurled his rotundity over the dais and charged Jules with clenched fists! Everybody started yelling, pushing. Both Jean Shepherd and Jules sought a defensive position atop of one of the dinner tables, with Jean screaming, 'WAIT A MINUTE! WAIT A MINUTE! YOU FELLAS INVITED US HERE!'

Pure and simple ... a cartoon is only as good as its reaction.

It's an old axiom of mine that a cartoonist is only as good as his publisher and editor. Only a good publisher/editor knows that a high degree of creative latitude is required to function effectively. Everyone of the top 12, to the man, would quickly agree to that axiom.

Keeping integrity as a political cartoonist is far more than not drawing what you disagree with philosophically — it's drawing what you strongly believe in as well.

Many of my most avid readers, those who follow me closely daily, are those who strongly disagree with me. This has made me very aware how people, basically, take delight in being challenged. Only the superior publishers and editors understand this reverse loyalty of readership.

The above has also taught me to value the conservative's turn of mind for it has helped to keep me honest on the many issues, in the murky middle, where truth is often plural.

God save me from captions that end with question marks. Okay? I mean, please!

Perhaps the most important thing I have to say is the following:

More than anything else, what has made this profession so very rewarding, has been the truly memorable newsmen I have worked for. Those exceptional men who, with great integrity, understood and accepted the element of risk. Some of them paid dearly for it, but in standing fast under enormous pressures when they knew their integrity was at stake, they taught me what the word journalist stood for and it will forever keep me from becoming a cynic. I rarely heard these men quote circulation figures. They knew their priorities and they acted on them. They were newsmen.

Roy Crane SCRAPBOOK

ON DRAWING PRETTY GIRLS

FEW CARTOONISTS ATTEMPT TO DRAW MORE THAN A SYMBOL OF A PRETTY GIRL. AND PERHAPS IT'S A GOOD IDEA.

THEY BELONG TO THE "CURVEY" SCHOOL, AND TO HECK WITH REALISM! THEIR GIRLS ARE ULTRA THIN-WAISTED, BUSTY AND NOTHING BUT CURVES.

Here's another installment of the new ROY CRANE SCRAPBOOK, containing Roy's own comments on drawings and photos he has clipped from many sources. The result is a veritable cartooning textbook.

CURVES

CURVES

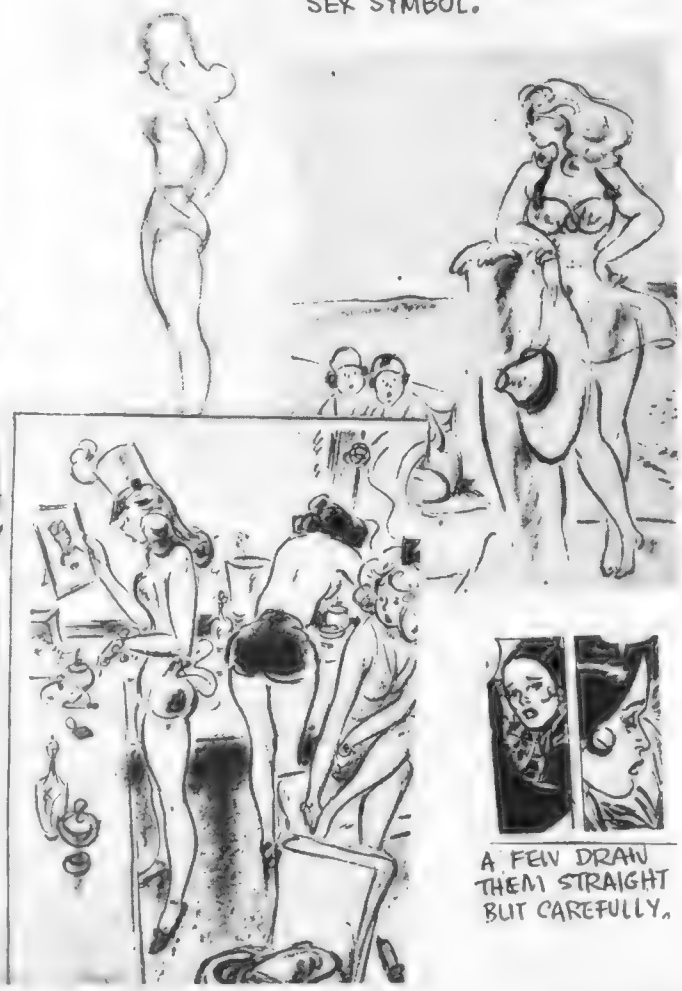
HANK KETCHAM

CURVES

GRIN AND BEAR IT — "I know it's da

EVEN LICHTY, PLACING CURVES IN THE WRONG PLACES AND USING A SCARECROW-FACE, TURNS OUT A PRETTY FAIR SEX SYMBOL.

GALBRAITH GOES MORE FOR CHARACTER THAN BEAUTY. BUT WHAT SWEEPING CURVES! WHAT SIMPLICITY AND VITALITY!



A FEW DRAW THEM STRAIGHT BUT CAREFULLY.

THE JOHN HELD SCHOOL

HELD'S CARICATURES WERE THE RAGE FOR A WHILE. NOT PARTICULARLY PRETTY OR SEXY, THEY WERE LIVELY AND INTERESTING. THEY WERE ALWAYS DOING THINGS WITH THEIR HANDS AND FEET.

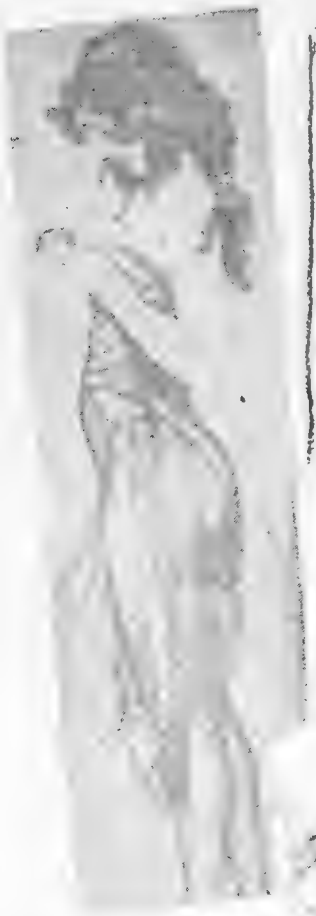
HURST DREW WONDERFULLY LIVELY GALS OF THE STRINGBEAN VARIETY.

MARGE'S GIRLS WERE EVEN LESS PRETTY AND SHAPELESS, BUT WERE LIVELY.

FLAPPER FANNY SAYS:
SHE'S MA DAISY
REG U S PAT OFF.
©1927 BY NEA SERVICE, INC.
Slicker artists have designs on many a girl.
REG. U. S. PAT. OFF.
©1927 BY NEA SERVICE, INC.
REG. U. S. PAT. OFF.
REG. U. S. PAT. OFF.
©1927 BY NEA SERVICE, INC.

ETHEL HAYS RETAINED HELD'S SIMPLICITY AND INTERESTING USE OF HANDS AND FEET, BUT ADDED BEAUTIFUL, SIMPLE CURVES AND GLAMOR. HER GIRLS WERE VERY TRIM, NEAT, GRACEFUL AND WELL-GROOMED.

The SEX POTS



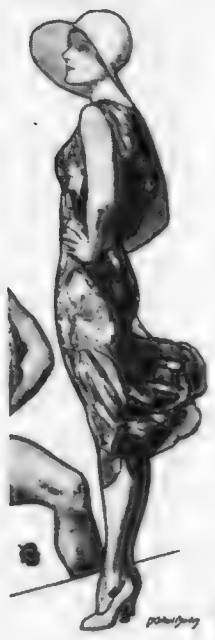
KIRCHNER, IN LA VIE PARISIAN, WAS AN EARLY ONE TO GLORIFY SEX.

ALL WERE TALL, THIN-WAISTED, BOSOMY, LUSCIOUS AND NOTHING BUT **CURVES.** NO BONES, NO POINTS EXCEPT AT THEIR FINGER-TIPS.

THE "PETTY GIRL," THE "VARGA GIRL" AND OTHERS BECAME FAMOUS.

NONE WERE REALISTIC. THEY WERE "IDEALIZED."

VARIATIONS OF THE GIBSON GIRL, THEY'RE TALL, ALOOF AND SEXY IN A GENTEEL WAY.



THEY'RE ALSO VERY SIMPLY DONE. LA GATTA'S GIRLS WERE UNUSUALLY GRACEFUL. HE COULD DO WONDERS WITH THE TURN OF A HEAD, THE LIFTING OF A SHOULDER.

ALL DID THINGS WITH THEIR FEET AND HANDS.

WOMEN ARE A PROBLEM

TO DRAW. AND I DON'T DO SO WELL MYSELF.

REG. U. S. P
©1929, BY NEA

BUT SOMETIMES I DO BETTER THAN AT OTHER TIMES

THE GIRLS ABOVE ARE CERTAINLY LIVELY ENOUGH, AND PERHAPS NOT TOO BADLY DRAWN. BUT THEY'RE DEFINITELY NOT GLAMORIZED. NOTE HOW THE SLOPPY HANDLING OF THEIR CLOTHING AND HAIR MAKES THEM LESS ATTRACTIVE THAN THEY MIGHT BE. NOT ONE STANDS OUT.

THE REALISTICALLY LARGE ANKLES, FEET AND WAISTS ON ALL OF THEM IS UNFORTUNATE. FOR OVER 25 YEARS I MADE THE MISTAKE OF TRYING TO DRAW A PRETTY GIRL RATHER THAN A GLAMORIZED SYMBOL.

THEN, TO BEWILDER WISH STILL MORE, ALONG CAME TORCH-DANCER TAFFY FAWN, RIVALS BY THE SCORE, THE THREAT OF WAR WITH RUSSIA.

SOMETIMES, TAFFY, I WISH I COULD JUST RUN OFF TO THE SOUTH SEA ISLANDS AND FORGET IT ALL.
AND TAKE ME WITH YOU? WHY, WISHY-PIE! HOW WONDERFUL!
AND SO IT WAS THAT COWBOY JONES WAS FENCED IN BY THE MOST NOTORIOUS GOLD DIGGER ON BROADWAY.

THEN ALONG CAME TAFFY FAWN, WHO WAS **NOT** INTENDED TO BE PRETTY. SHE WAS A BEADY-EYED GOLD-DIGGER WITH A THEATRICAL WAY OF USING HER HANDS AND LEGS TO ATTRACT ATTENTION. SHE WAS A CARICATURE, A SYMBOL.

STRANGE TO SAY, SHE TURNED OUT TO BE SURPRISINGLY ATTRACTIVE AND MUCH EASIER TO DRAW. I CAN SAY I LEARNED ABOUT WOMEN FROM HER.

Victor De La Fuente

In Issue No. 22 Manuel Auad interviewed famed comic book artist, Alfredo Alcala. Then in No. 30 he PROfiled Howard Brodie, the well-known TV sketch artist.
Now in this issue, he talks with the noted European comics illustrator, Victor De La Fuente who discusses here in detail his methods and his many thoughts about the comics business. Manuel has also furnished us samples of some of the features which De La Fuente has done.

VICTOR DE LA FUENTE is a comic book illustrator from Spain. He is now one of Europe's foremost illustrators. In the early 70's he created a character "Haxtur" that catapulted his fame around Europe. Today he's involved in a project that will take him a whole year to complete — illustrating the history of a country in comic form. Victor now lives in France with his lovely wife and two daughters.

Interview by Manuel Auad

Q: Mr. De La Fuente, you've been drawing now for a number of years. Can you give us a short summary on how it all started?

A: It was in Madrid and in 1945 when I started with a group of apprentices who worked under the direction of a very unsuccessful artist-turned-business man.

It was during the Spanish Civil War period. The economic blockade the country was suffering, prevented foreign comics from reaching Spanish Editors. These Editors needed comics and they supported any initiative which could help them to continue publishing their comic strips.

That's how and when that studio was born. The artist-business man was the only supplier of one editor who had exclusivity from the government for whatever was published in Madrid.

We were ten or twelve aspiring artists who simply produced hundreds of drawings, working hard with the urgency of those difficult years and all of us sat rubbing shoulders around the same enormous table. It was a scene straight from a Dickens tale — the master supervising his "factory", and when he couldn't do it, his mother did, and she was stricter and harsher than her son! And this master signed all our productions... Undoubtedly he was the only person I every knew with such an incredible and different number of styles!

I worked in that studio for a few months and then I left for America.

Q: Did you always feel, ever since the beginning, that this is what you wanted to do for the rest of your life?

A: I think I've always felt a call to drawing. Any expression of the graphic arts interests me but the confirmation that I was cut out to be a cartoonist didn't come till 1961.

Q: Did drawing always come easy with you or did you have many discouraging moments?

A: When somebody chooses to make drawing a profession, he'll find all sorts of difficulties throughout his life. To be a cartoonist or an illustrator is hard work in which a professional level can't be acquired if you don't possess a real drive.

A large amount of ground must be covered before getting to that necessary professional level. It demands a very strong personal effort, studying and working unceasingly and being exacting with yourself.

On the other hand you have to face not only the difficulties of the art itself but all kinds of problems concerning your relationship with managers, editors, etc.

Many times I've become disheartened, felt powerless to continue, and I've wanted to say "the hell with it", to do anything except be an artist.

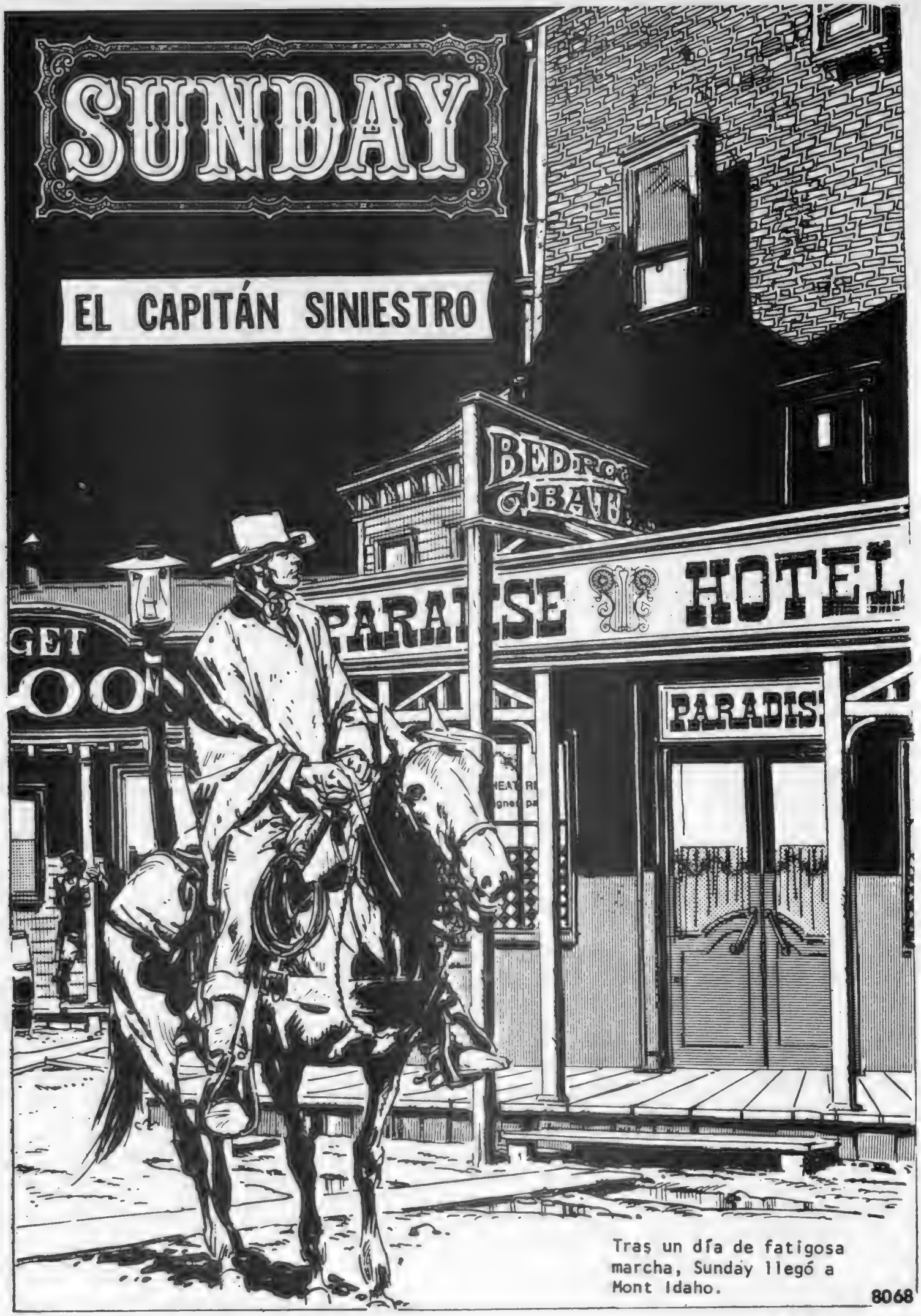
Nevertheless, if you have in yourself, in your soul, in your blood, in your back or wherever it be, the germ of this chronic illness, you won't escape it!

Q: Why did you choose the comics media? Why not a painter of portraits or a commercial artist or maybe a magazine illustrator?

A: I started in the comics medium, and I think I was originally fascinated with this form of drawing which is so close to the cinema. It was a sort of biological need for me to realize.

During the period I spent in South America I deeply explored other forms, such as commercial art and illustration. Painting, theatre and cinema, and decoration, have also interested me.

It's since the 60's that I have been able to work and dedicate myself exclusively to the comics media. Sometimes I say that I might find the time to continue painting, but the



A 'Sunday' Page by De La Fuente.

© *V. De La Fuente*

comics media and drawing itself are terribly absorbing timewise.

Q: In the beginning, which artist influenced you the most? (European and American)

A: Well, I was extremely impressed by Harold Foster's artwork. I still feel admiration for this great artist.

During those years when all the other aspiring artists were trying to emulate CANIFF and RAYMOND, I had an inclination for the style and effect of FOSTER's work, which is perhaps less spectacular, but closer to my own conception.

And going back to my days as a beginner, I remember how precious a few pages of FOSTER's TARZAN were to me. They were old when I got them but I looked and touched them so much that they became terribly worn and finally I stuck them onto a piece of cardboard. Later I was able to imitate them so well that my peers called me "Foster" and many people only knew me by this name.

Once while I was in South America I knew Jose Luis SALINAS' work and I must say his influence was also very strong. I admire him as a person and as an artist and I think many artists can be thankful for the work he has contributed to the comics media.

Q: In the 40's you left Spain and went to South America. Can you tell us something about this? How long did you stay and what series did you draw?

A: My hopes and resources led me to Santiago, Chile. The first experiences are not pleasant to remember, but I got my training there and I worked hard.

During the 15 or 16 years I spent in Chile I never drew any comic strips. I dedicated myself to commercial art (Publicity). I started working in the Advertising Department of an important Publishing House in Santiago. Later they offered me a chance to take on at the same time the direction of a young people's magazine.

At about that time, a friend and myself saw the possibility of forming a company together. Later we founded an agency which covered publicity, advertising and public relations. It took all my time. Well, all that was fine for me during some years, but I wasn't really satisfied. I never felt I was doing what I really wanted to do. Then I decided to make a journey to Europe.

In London I established contacts with the Publisher of the largest number of magazines circulating there, and I was offered the possibility of drawing for them. Thus, when I returned to Santiago I had already made a decision: to forget Advertising and Publicity and all that I had done till then, and leave for Europe.

In 1961 my wife and I settled in Madrid and I dedicated myself entirely to drawing. From Madrid it was easy to work for England, and I could put money aside due to the different level of the cost of living.

Q: Did you draw your "Sunday" series in South America?

A: No, I began to draw SUNDAY in Spain, in 1969. After all those years I was getting tired of drawing war stories for the English Publisher. The idea of creating and drawing a western was pleasant to me.

This provided the opportunity for Victor MORA and me to work together. S.I. (Selecciones Ilustradas), a press agency in Barcelona, handled the story distribution all around the world, and the business promised good profits. It was in this way that V. Mora and I started enthusiastically to work on SUNDAY. We worked almost two years and then I stopped with the 12th episode when S.I. told us that although it has sold well in several countries, there were no profits.

Then my brother Ramon continued SUNDAY following the style and characteristics of the story, but after a few episodes — six I think — he also stopped working for S.I. for the same reasons.

Now Victor Mora and I have the rights and HACHETTE will be taking care of the commercial distribution of the first four episodes that they published in two volumes.

In the first half-year of 1974 four episodes were published in the newspaper FRANCE-SOIR which will continue publishing other episodes from March 1976.

Q: In the "Sunday" series, you teamed up with the well known Spanish writer Mora. How important is it for an artist to have a good rapport with the writer?

A: The artist's relationship with the writer is extremely important. I think a mutual affinity between them is necessary in order to get across a coherent work, without fluctuations in the story. Victor Mora and I understand each other very well. When we discuss SUNDAY's main character we never have problems. SUNDAY was the only experience we have shared.

Now we are working in another interesting subject.

Q: How important is the story to the artist?

A: The story is the skeleton of the graphic narration. A beautiful drawing without a solid story falls apart — can't continue an independent life. Likewise for the story.

I really believe in the unity of both elements, the story and the artwork join together and possess the same degree of importance.

Q: Do you feel that an artist should communicate with the reader through his art?

A: Certainly. If you don't communicate with the reader, your work is useless. Communication starts when the title puts the reader in a certain situation. A sort of current is established between your work and the reader.

But, in fact, it is the artist who starts first in this act of communication, when he has a white panel in front of him.

I think that communication is the narrator's main object. He feels "what" he has to say and "how" he needs to show it, and finally "what he desires to force the reader to search for."

Q: Some artists are accused of putting too much in each panel while others put too little. Where do you draw the line on yours?

A: I don't find that criticism the result of sound reasoning. Some people criticize the totally descriptive artist because they would prefer a cleaner panel, others criticize the artist who draws only the minimum, because they love a full description with details concerning narration, time, characters, etc.

All that of course depends on personal criteria and different conceptions of a panel or a page.

I believe that more or less descriptive or illustrative-type artists are in the right. In both cases each artist narrates as he feels.

It's not the form that's essential but what the form communicates. If an artist doesn't succeed in communicating, it doesn't matter how much or how little detail he includes.

I don't think I have to classify myself, but I can honestly say that once I have structured the essential, it may be that my backgrounds are more descriptive than other artists, but never too much detail. The important thing is I always do it with a purpose.

Q: Can you tell us the materials you use?

A: I like to work on an opaque paper with a rough surface, and I use a drawing-pen. I prefer the Gillott pen which I abradc previously in order to give it a special thickness and a definite angle adapted to the size and characteristics of the page.

I also use a paint brush to add some touches to the black masses.

Q: Do you prefer to work during the day or do you find it more conducive to draw at night?

A: I've always worked during the day. Day light is very important to me. I hate to work with artificial light and I only do it in an extreme case. I need to keep the evening and the night for my favorite occupations, (almost to the point of vices!) of reading and cinema.

Q: Does listening to music help you while drawing?

A: Well, I don't listen to music because it helps but because I love it, and I'm very fond of Bach, Vivaldi and Mozart. I listen to classical music while I work, but I also like to listen to the radio for the news and the cultural programs.

Q: When you went back to Spain you created a character called HAXTUR which upon publication catapulted your popularity all over Europe. Can you tell us something about HAXTUR and how he came about?

A: When I stopped drawing the SUNDAY series in 1971, I decided to forget all that I had done up until then, and draw something quite different. I created a new character and I constructed the story in order to publish it in Spain first.

By that time there was a new magazine in Madrid, for young people, called TRINCA which was supported by the government. As with every publication there, TRINCA had to pass censorship. So I carefully studied the plot beforehand and the censor made only a few observations. Then, after changing some drawings and a few semantic modifications in the text, HAXTUR began to be published in that magazine. HAXTUR is political-fiction which I created to criticize some of the problems that man must face: political repression, dogma, racism, censorship, lack of communication, etc..

As it turned out, the publishers qualified HAXTUR as a "Science-fiction" series.

Q: Obviously HAXTUR was a labor of love. Were you always satisfied with each episode? Tell us how this character came about.

A: I put much of myself into the creation of HAXTUR. Many people love it and I think in that sense I can feel satisified.

It was not easy to work under those conditions. Firstly, there was the censorship. Thus, most of the elements are pure symbols, the text is only a signal I wanted to give to the reader.

There was another difficulty: the story was to appear twice a month, and I chose to do a complete story in six pages. Thus, the action had to have a vibrating rhythm. Not one moment could be ignored. I used elliptical time from the very beginning and I tried to work with few characters in each story. Colour was a narration element too. I used colour to emphasize the frames of mind, doubt, sadness, loneliness, fear.

An 'Amargo' Page.

© *Hachette-Paris*

A'HAXTUR' Page by Victor De La Fuente.

V. De La Fuente

Some people find a certain difficulty in reading the story. Of course this is due in part to the censorship, and also because I wanted the reader to participate in my research of different values.

Other people say that it's a pity that HAXTUR died at the end. Well, I must say that I was criticizing injustice and was trying to explain the man's problems. I wanted to go right to the essential. Continuing the story seemed a useless repetition to me. I would only add that HAXTUR finds the portrait of himself, his double, at the end of the story, but he doesn't realize that they form the same person, the ego and the external man. One of them dies, but we don't know "who" ...

Q: Are you easily satisfied with your work?

A: I'm never satisfied with what I'm doing, I always think I could do it better.

Sometimes I do a page over to change the graphic narration rhythm, or because I'm searching for another plan, or simply because I don't like it.

After I finish a story and before I publish it, I would prefer to redraw all those pages which are not what I want. However, you always have to remember the delivery date that the editor is requiring of you.

Q: During the 1971 Book Fair in Frankfurt, "Haxtur" won much acclaim. Can you tell us something about this?

A: HAXTUR had already been well received in Europe, so the TRINCA publishers decided to sell it in France, Denmark, Netherlands and in Portugal.

The main thing is that I have exclusive rights and the series was sold without my permission. When I found out ... well, that's another story: the problems I endured to get my rights back! ...

Q: Then came MATHAI-DOR. Was this, in a sense, a sequel to HAXTUR? Tell us about this character.

A: MATHAI-DOR can't be considered the sequel to HAXTUR. Both plots and purposes are different. But, as in HAXTUR, Man is the center of my interest.

In Mathai-Dor Man is confronted with Nature which is a sort of representation of the past, the present, and the future. Man is not alone as HAXTUR always was, Mathai-Dor has a friend, a symbol of community and cooperation — two minds and forces to face the Unknown. I used the Rosny brothers' theory concerning the ultra-violet rays disappearing from the atmosphere, and its consequences. I created the whole first story centering it in the "fire research" as a symbol of the research of Man's Liberty.

The whole first story is divided into two parts.

The first part is constructed in episodes. The purpose was to present the different social strata and communities, different but having the same common denominator: Fear and Selfishness.

The second part is conceived as a whole where Mathai-Dor is going to achieve what he's been aiming for.

TRINCA magazine could publish only the first part of the story — I stopped collaborating with them because of my royalties problems.

Then in 1973 I left Spain, coming to live in France. In 1974 HACHETTE published the whole story in two volumes: "La nuit des temps" and "La capture de feu".

MATHAI-DOR is conceived as a series.

Q: Before you start on a new character, how much research goes into it?

A: I spend many hours researching information about the setting, place, age, people, customs, furniture and utensils.

The other aspect of the research concerns drawing. At first, I study the main character's psychology and through it I obtain the external appearance, constitution, age, etc., and I draw him a few times till I'm satisfied. I also study and draw the other characters and all the elements of the setting, decor, epoch, place, climate, etc.

The time I employ in drawing research depends on the subject. Sometimes I spend many hours and on other occasions very little, and in that case I only prepare a quick draft of the main characters and draw the details directly on the page.

Q: After these two Science-Fantasy type novels you created, you went back and did another western "AMARGO". Do you find it refreshing to switch from one type of a story to another completely opposite?

A: My character, AMARGO, was created in 1974 for HACHETTE Publishers. They were forming their Comic Strip Department and they needed a western, a subject which is well received in Europe. They asked me to prepare a story for teenagers in which I had to avoid violence. Later they would demand the second story for youngsters.

To pass so abruptly from the Fantasy to the Western upset me a little in the beginning. I felt its effects less in the artwork but more in the script. I was coming from a fantasy setting and suddenly I was obliged to cut it out, to focus on rural situations, in a rather definite period.

It was not easy, especially for someone like me who doesn't have too much experience as a writer. But it was a sort of challenge for me and I tried to do it as best I could.

Q: Have you ever drawn for any of the American comic books?

A: Yes, I've done something for "EERIE" of WARREN Publishers, but because of my break with S.I. agency, Warren and I have never had any other contacts.

Q: Is the comic art in Europe appreciated better than in the US?

A: I'm not the most qualified to judge this, and in addition I don't want to generalize. I might say that in some countries of Europe, a greater number of comic books are published with a greater variety, and with perfect printing and careful edition.

Q: Is the artist respected more?

A: As I've not been working in the US, I can't talk about the artist's situation there, or establish a comparison with the European artist's conditions.

In some European countries the artist's work is respected in relationship to the commercial interests of the editor, and it doesn't always mean that your work is good. There are many factors at play in the game.

Q: How would you differentiate the European comic with that of the United States?

A: This subject is a lengthy one. My good friend Bob BROWN and I were writing each other about this a few months ago, and I see that we have a quite similar opinion.

Above all I should distinguish between two forms:

-The first one and the more extended one is the comic strip directed to the mass media.

-The other expression of this art is more restricted for it is directed to a certain type of reader. Within it we could classify the Underground movement and any intellectual comic strip which analyzes Man under his social or political circumstances.

This form of intellectual comic strip is done both in the U.S. and in Europe.

But, in the field of comics for the mass media, I think that the American ones differ from the European ones essentially in their aim of an overall spectacular effect.

We musn't confuse action and the spectacular nature of the action. In this sense the main object of the European strip is not to produce emotion only, but to give more narrative elements to suggest more as far as the plot and the drawing are concerned.

The difference we see between the American and the European comic strip, doesn't mean in any case, that this one is better than the other. They have different conceptions determined by the social medium in which they appear.

Q: Do the Europeans take the comics more seriously than the Americans?

A: Well, a comic strip is important for any fan whether he is European or American. And coming back to this question, the purpose of European publishers is to set up the edition: full color cover, very careful printing in offset, excellent paper quality, format, etc. In my opinion, and speaking in general terms, in some European countries, these charactertistics do much to dignify this form of literature which is the comic strips.

Q: Can you tell us what your own ambitions are regarding the comics?

A: I think they are the same as any artist.

I would like to find the formula which would allow me to create all that which I wish to do without commercial considerations and without delivery dates.

Q: Lastly, what advice would you give a young, aspiring artist?

A: The same an old master told me: "If you don't have a real drive and you love comics, try to find a good, and easier, job which will allow you to buy all the magazines you like."

It seems cruel but it is a rather healthy idea!

It's certain that young people have more opportunity to dedicate most of their time to practice. They don't have family problems yet, they are pushed by their own anxiety to conquer something.

They can help themselves by working hard and constantly, observing the work of others, but never copying in order to get a personal style.

Many times I'm asking about the quality of an aspiring artist's work. When I think of the hopes the fellow has, and when there are signs that he may have a chance in the field, I encourage him, even if I see that his work is not good for the moment. But sometimes it happens that afterwards they quickly say to me: "and tell me Mr. De la Fuente, which Publisher would you recommend for me?".

SUNDAY COMICS

On many occasions advertising agency people have been very unsure of themselves when working with cartoonists and their newspaper features in the preparation of Sunday Comics advertising for their clients. And often they have avoided this very effective medium merely from lack of know-how. As a result, cartoonists have many times not been able to participate in this lucrative field.

So we're happy to tell our readers a little about an elaborate brochure which we think will go a long way toward correcting this situation. It has been prepared by Metropolitan Sunday Newspapers, Inc., under the direction of Carl F. Schmidt, the Advertising Director of this company whose business is the sale of Sunday Comics advertising space. This full-color brochure has been distributed to a great many agencies and firms concerned with advertising. With Metro's permission, we are reproducing some parts of it which explain this 'Sunday Comics Creative Service'. We're also reproducing samples of the way in which a number of cartoonists and their work are introduced to prospective advertisers.

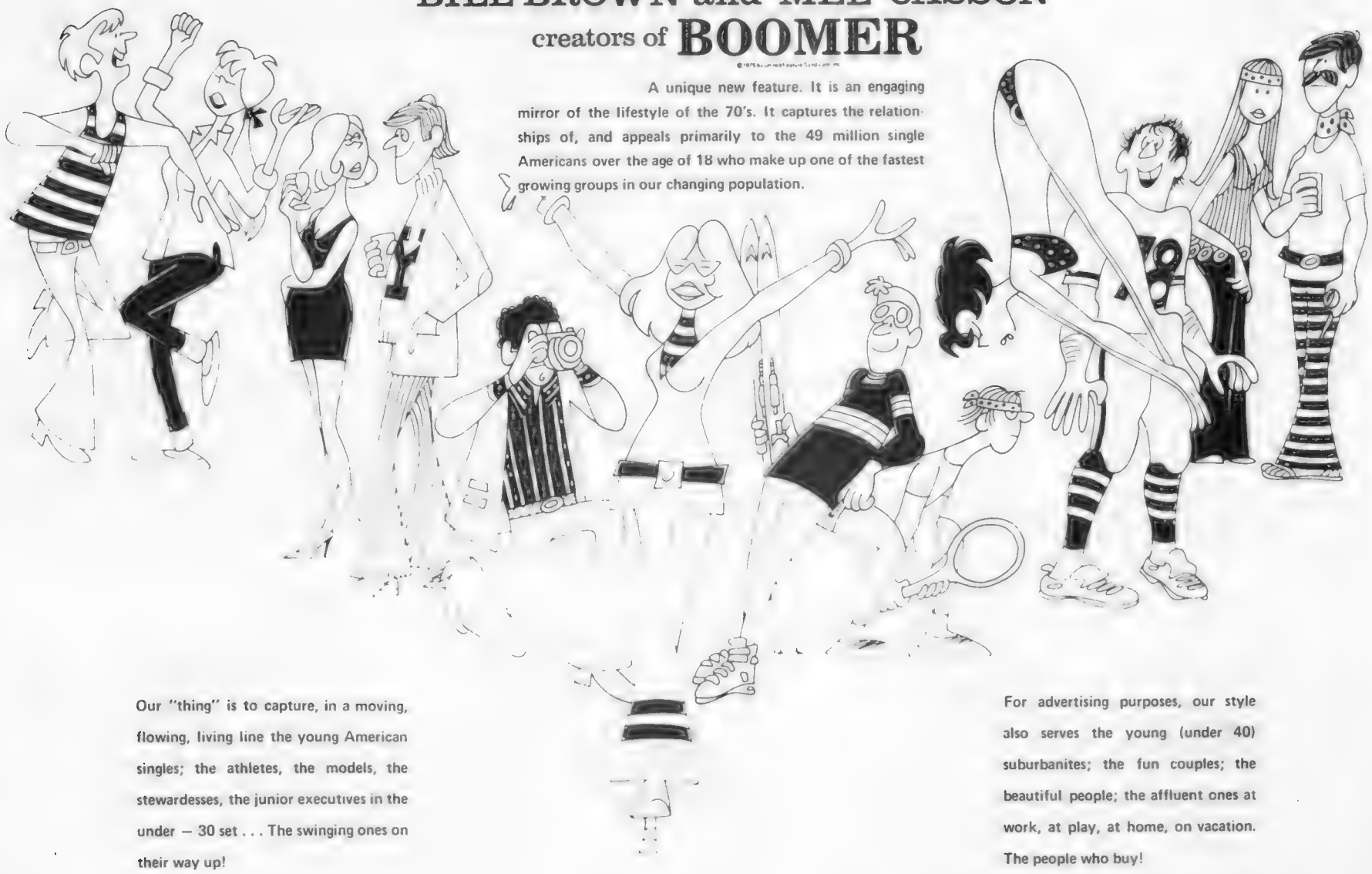
We should add that only about a dozen cartoonists appear in this brochure, simply because it was a very expensive production and a line had to be drawn somewhere. However, it should be made clear that if an advertising agency, after looking over the brochure, decides that it would like to utilize the services of a cartoonist other than one of those shown, it is invited to contact Metro, which will perform the same intermediary service which it does for the cartoonists mentioned in the brochure.

We are also reproducing here several advertisements which have appeared in Sunday Comics sections and some of the characters which appear in the Metro brochure.

BILL BROWN and MEL CASSON
creators of BOOMER

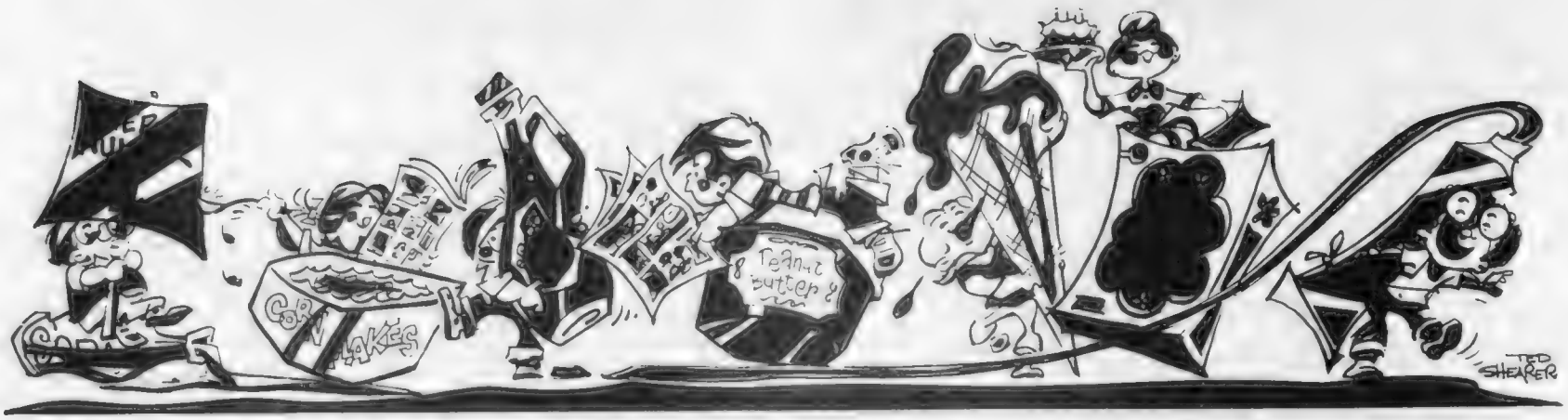
©1975 by United Feature Syndicate, Inc.

A unique new feature. It is an engaging mirror of the lifestyle of the 70's. It captures the relationships of, and appeals primarily to the 49 million single Americans over the age of 18 who make up one of the fastest growing groups in our changing population.



Our "thing" is to capture, in a moving, flowing, living line the young American singles; the athletes, the models, the stewardesses, the junior executives in the under — 30 set . . . The swinging ones on their way up!

For advertising purposes, our style also serves the young (under 40) suburbanites; the fun couples; the beautiful people; the affluent ones at work, at play, at home, on vacation. The people who buy!



SUNDAY COMICS CREATIVE SERVICE

A NEW SERVICE FOR ADVERTISERS

Many leading comics characters and their creators are now available to work with both national and regional advertisers in the design and execution of advertising copy for Sunday comics. . .

HOW THE SUNDAY COMICS CREATIVE SERVICE WORKS

When an advertising agency has selected a cartoonist from this booklet, Metropolitan Sunday Newspapers should be contacted and Metro will arrange a meeting between the agency and the cartoonist. In cases where the cartoonist as well as his comic strip characters are to be used, Metro will then arrange a meeting between the agency and the syndicate that distributes the comic. After terms have been agreed upon between the cartoonist or syndicate and the agency the mutual creative process begins.

The cartoonists represented in this booklet have unusual skills. They are experienced in techniques that capture the reader's attention. They can create a humorous situation, a gag idea or a continuity. They can keep a reader coming back for more. They can do a subtle selling job.

The mechanics of creating a comic strip are unique. Agencies may not be fully acquainted with the process. By working closely together the art director and the cartoonist can create a brand new comic strip and characters that will identify with the product.

(a) The cartoonist can also help mechanically in the construction of the ad, whether it's half page, third page or tabloid. He can advise on size, lettering, coloring and cut-offs, such as from half page to third page.

(b) The cartoonist can do complete story board.

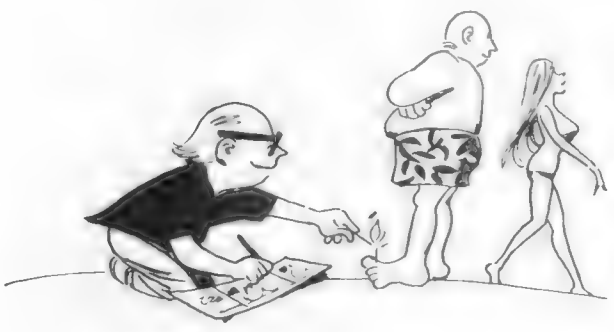
(c) The cartoonist can create appealing characters that fit the ad.

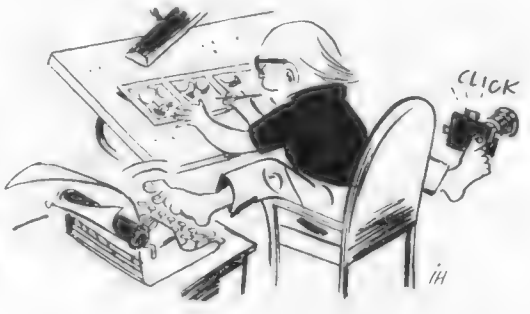
(d) The cartoonist can write dialogue or gags since this is his daily stock-in-trade.

Many of the cartoonists represented in this booklet have had extensive agency creative department experience. All of them have done successful advertisements and worked with leading advertising agencies.

•

In publishing and distributing this booklet, Metropolitan Sunday Newspapers, Inc. wishes only to act as a service organization for cartoonists and their clients. Metro's objective is the sale of Sunday Comics advertising space and therefore no attempt is implicit nor will be made by Metro to circumvent syndicates, cartoonists' agents for residuals or any other existing contractual agreements. Metro will not collect fees or commissions in serving as a liaison between cartoonists and clients.





IRWIN HASEN
creator of
DONDI

For the past 20 years, everyday 20 million kids, their parents and grandparents, have taken "Dondi" into their homes and hearts. And now a new generation has adopted "Dondi". This little war orphan, now an American citizen, renews his readers with a quixotic appeal and disarming wisdom.

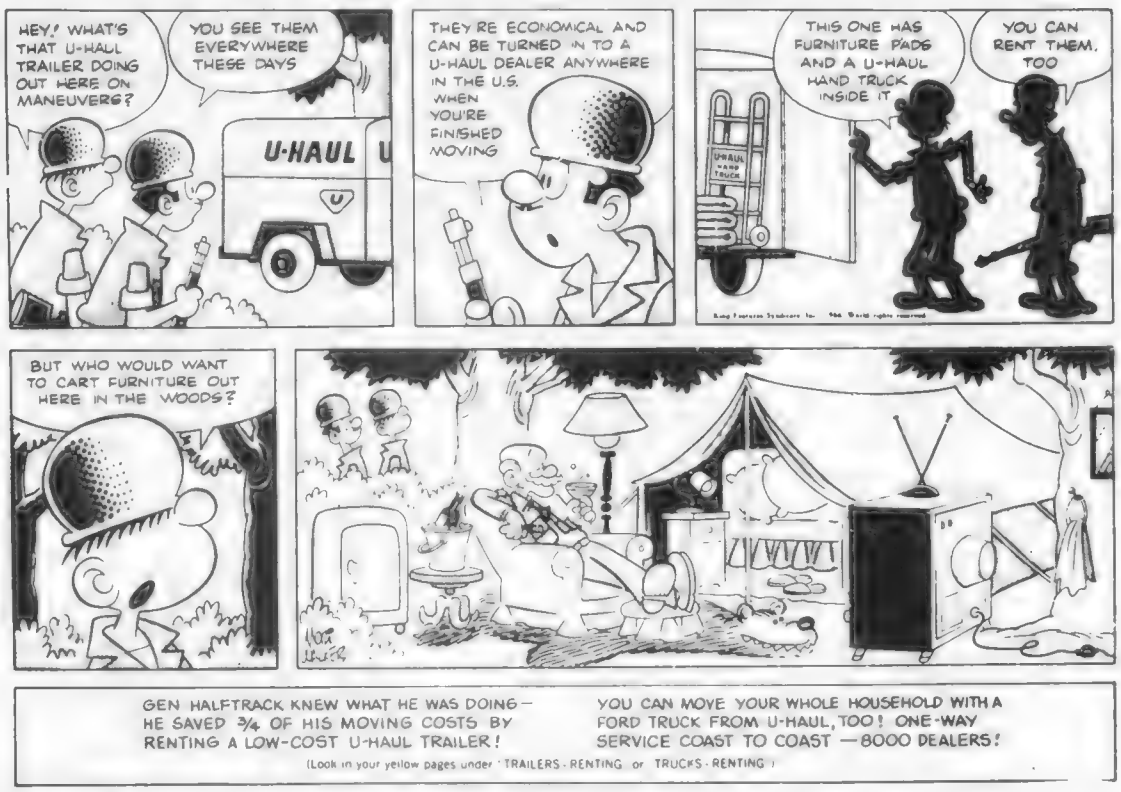
Millions of kids identify with "Dondi", the sympathetic tyke with the sloping shoulders, a warm open face and big searching eyes. And the kids' market is big!

PINWORMS?! IRWIN HASEN

Nationwide campaign for Pfizer Co.

MORT WALKER
creator of
BEETLE BAILEY

Besides doing three comic strips, Mort Walker has done many ads. Some of them, shown on this page, were for Anaconda, Vicks, U-Haul, Coca Cola's "Sprite", and General Electric.


HEY! WHAT'S THAT U-HAUL TRAILER DOING OUT HERE ON MANEUVERS?
YOU SEE THEM EVERYWHERE THESE DAYS
U-HAUL
THEY'RE ECONOMICAL AND CAN BE TURNED IN TO A U-HAUL DEALER ANYWHERE IN THE U.S. WHEN YOU'RE FINISHED MOVING
THIS ONE HAS FURNITURE PADS AND A U-HAUL HAND TRUCK INSIDE IT
YOU CAN RENT THEM, TOO
BUT WHO WOULD WANT TO CART FURNITURE OUT HERE IN THE WOODS?
GEN HALFTRACK KNEW WHAT HE WAS DOING — HE SAVED 3/4 OF HIS MOVING COSTS BY RENTING A LOW-COST U-HAUL TRAILER!
YOU CAN MOVE YOUR WHOLE HOUSEHOLD WITH A FORD TRUCK FROM U-HAUL, TOO! ONE-WAY SERVICE COAST TO COAST — 8000 DEALERS!
(Look in your yellow pages under "TRAILERS - RENTING" or "TRUCKS - RENTING")

SUNDAY COMICS BROAD APPEAL IS UNIVERSAL — A LIFE-LONG READING HABIT...

The Sunday Comics section of the local newspaper creates an unmatched, receptive atmosphere for your company's advertising.

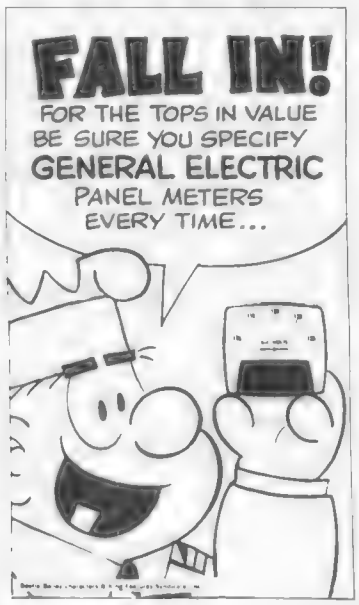
Reading Sunday comics is an established part of the American scene. Comics appeal to people at a very early age and many continue reading them all their lives. Comics features dating back to the early 1900's continue to be popular along with many new and timely features that have been added through the years. They offer a wide variety of appeal for every age, social and cultural level.

SUNDAY COMICS HAS ALL-FAMILY READERSHIP OF BOTH EDITORIAL AND ADVERTISING...

High readership of editorial features leads naturally to readership of your company's advertising . . . no clutter of other ads ever appears on the same page with your sales message . . .

Readership studies over the years show that Sunday comics appeal to the entire family. In planning advertising programs for products with broad appeal such as food, drugs, clothing, beverages and many other items it is important to reach and sell all members of the family. And remember, children exert an enormous influence on adult purchasing of advertised products.

© Field Enterprises, Inc., 1974



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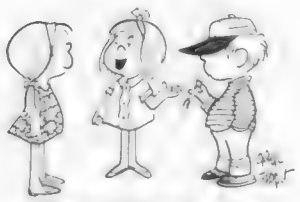

© Register & Tribune Syndicate

BENEFIT FROM THEIR EXPERIENCE

Here is an opportunity to sit down with any of the cartoonists whose work is shown in this booklet and create copy based on your ideas and his . . . copy that fits and compliments your product . . . copy with a fresh approach . . . copy that can sell . . . copy that you can be sure will be professionally rendered.

Sunday Comics provide your company with the greatest opportunity to reach customers in large and small markets throughout the country.

There is a Sunday comics section available in virtually every Sunday newspaper in the United States. The total Sunday comics audience of 100 million adults, teenagers and children creates the greatest single opportunity to reach people in the print advertising field.

CHESTER GOULD
creator of
DICK TRACY

Fellow cartoonists have referred to his drawings as "blueprints". And that's exactly what Gould intends them to be — explicit diagrams that tell a story in pictures as well as words. His "blueprint" technique lends a realistic flavor to the 'Tracy' episodes which imitators have tried vainly to capture. As a stylist and story-teller in the field of comic strip adventure, Gould stands today at the top. He is likely to remain there for some time to come.

DICK TRACY
TRACY AND SAM CATCHEM ARE GOING NIGHT CLUBBING—
ARE YOU SURE, TRACY?
RIGHT-MISS FIRE TELLS HER COHORTS WHEN AND HOW THE SMUGGLED DIAMONDS ARE ARRIVING IN HER SONGS!
featurring Miss FIRE songstress
SAM UNOBTRUSIVELY FOCUSES HIS 2-WAY WRIST TV—
"...A BOAT LOAD OF BANANAS IS COMING IN AT EIGHT...
AND TRACY, HIDDEN IN THE PARKING LOT, TO CUT OFF MISS FIRE'S ESCAPE, PICKS IT UP—
"... BE AT PIER 109 — BABY DON'T BE LATE ..."
THE JIG'S UP, MISS FIRE—WE'VE BROKEN YOUR CODE—
"...NOW IT'S TIME TO TRAVEL ON...
Miss FIRE
DEAD BATTERY, MISS FIRE? YOU FORGOT TO PUT WATER IN IT—
"REAL SMART — BUT I CAN'T START..."
HOW DRY I AM..."
YOU SHOULD HAVE USED AN AUTOLITE BATTERY, MISS FIRE—IT HAS UP TO TRIPLE THE WATER RESERVE FOR TRIPLE PROTECTION AGAINST FAILURE!
"BIRMINGHAM JAIL... SEND IT IN CARE OF THE BIRMINGHAM JAIL"
AUTOLITE
CHESTER GOULD

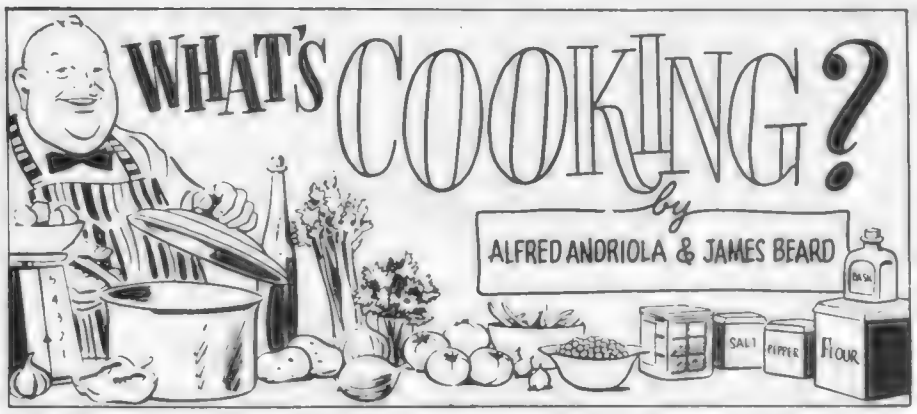
You're always right with AUTOLITE Ford

ALFRED ANDRIOLA

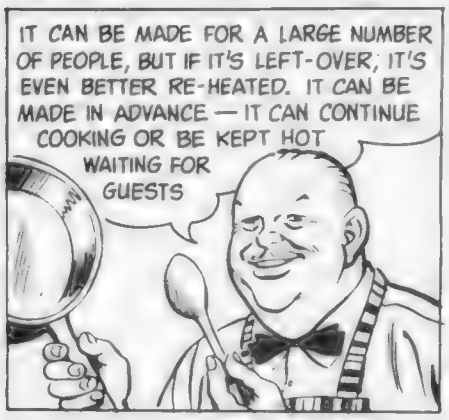
creator of

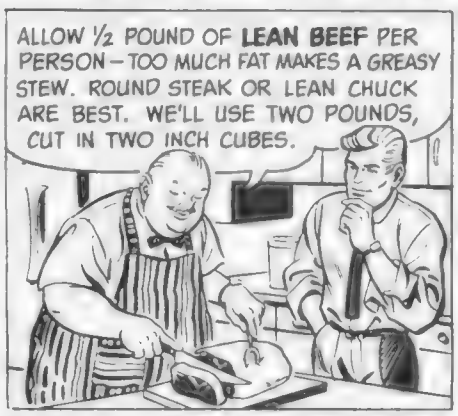
KERRY DRAKE

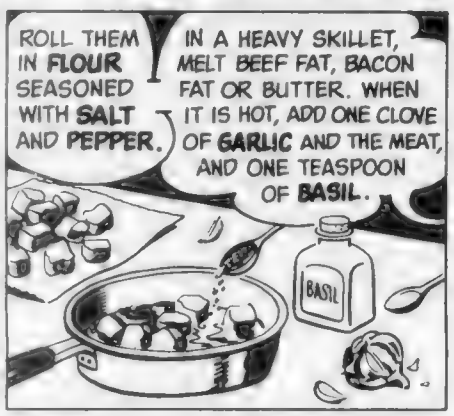
The National Cartoonists Society Reuben Award winner and Chairman of The Newspaper Comics Council has, in addition to his illustrative story strip, a looser comic style adaptable to different advertising purposes.

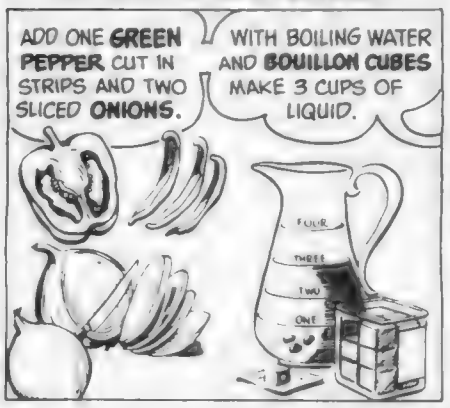


JIM, I'D LIKE TO LEARN HOW TO MAKE A GOOD BASIC MEAL. WHAT DO YOU SUGGEST?
WITHOUT HESITATION I'D SELECT **BEEF STEW**... IT'S EASY TO PREPARE AND A DELIGHT TO EAT, BILL!


IT CAN BE MADE FOR A LARGE NUMBER OF PEOPLE, BUT IF IT'S LEFT-OVER, IT'S EVEN BETTER RE-HEATED. IT CAN BE MADE IN ADVANCE — IT CAN CONTINUE COOKING OR BE KEPT HOT WAITING FOR GUESTS

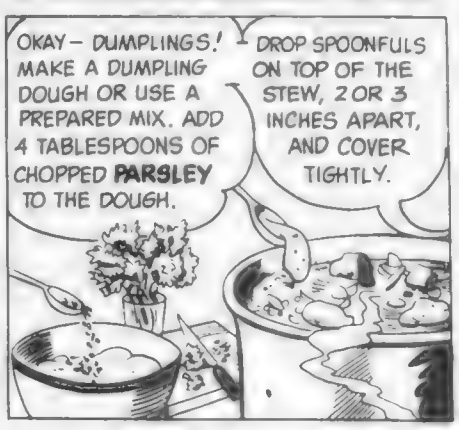

ALLOW ½ POUND OF **LEAN BEEF** PER PERSON – TOO MUCH FAT MAKES A GREASY STEW. ROUND STEAK OR LEAN CHUCK ARE BEST. WE'LL USE TWO POUNDS, CUT IN TWO INCH CUBES.


ROLL THEM IN **FLOUR** SEASONED WITH **SALT** AND **PEPPER**.
IN A HEAVY SKILLET, MELT BEEF FAT, BACON FAT OR BUTTER. WHEN IT IS HOT, ADD ONE CLOVE OF **GARLIC** AND THE MEAT, AND ONE TEASPOON OF **BASIL**.
BASIL


ADD ONE **GREEN PEPPER** CUT IN STRIPS AND TWO SLICED **ONIONS**.
WITH BOILING WATER AND **BOUILLON CUBES** MAKE 3 CUPS OF LIQUID.
FOUR
THREE
TWO
ONE

BRING TO A BOIL, COVER TIGHTLY, REDUCE HEAT AND SIMMER GENTLY FOR AN HOUR. ADD 4 **TOMATOES**, CHOPPED. COOK ANOTHER HOUR.
BUT I LIKE A MEAT-AND-POTATOES STEW!

THAT'S SIMPLE. ABOUT 45 MINUTES BEFORE THE MEAT IS DONE, ADD SMALL ONIONS – CUT POTATOES – PEELED CARROTS – CELERY – GREEN BEANS – OR FROZEN PEAS, WHICH NEED ONLY 15 MINUTES.
WHAT – NO **DUMPLINGS?**


OKAY – DUMPLINGS! MAKE A DUMPLING DOUGH OR USE A PREPARED MIX. ADD 4 TABLESPOONS OF CHOPPED **PARSLEY** TO THE DOUGH.
DROP SPOONFULS ON TOP OF THE STEW, 2 OR 3 INCHES APART, AND COVER TIGHTLY.

RAPALLO: MOSTRA INTERNAZIONALE DEI CARTOONISTS
INK
JIMMY!
HERE I AM DEAR! WHAT'S WRONG?
WHERE'S DAD?
WOOF! WOOF! WOOF!
BUGS!!
JUST BEFORE GOING OUT I DIP THEM IN HOT CHOCOLATE
I DENY IT!
PROUD ANNIE, WHAT DOES SHE DO NEXT?
NO!
YES!
THERE ARE TIMES WHEN IT FEELS THAT LIFE IS SIMPLY NO SUNDAE.
- AH! THEN THE WAITER ARRIVES WITH MY ORDER!
OKAY, SPIDER! OUT OF THE WET!
OH NO!... NOT THAT THING OR YEAR AGAIN!
WE CAN SWIMMIN FULL OF
BOTTARO 75

The award "The cartoonist" created by Luciano Bottaro

The Italian daily newspaper, IL SECOLO XIX, and the Tourist Office of the City of Rapallo, Italy, each year support an 'International Cartoonists Exhibition and Comics Meeting'. And on these occasions it is traditional to award a prize to a cartoonist for his popularity, or to a publisher in recognition of his social and cultural efforts in connection with Comic Art. In other years this prize has been awarded to Mort (Beetle Bailey) Walker, to the English cartoonist Reg (Andy Capp) Smythe, and to the French publisher Victor Broussard.

In 1976 this coveted prize was awarded to our friend, Richard Sherry, the president of the Field Newspaper Syndicate. He attended the Exhibition and is shown here in the accompanying photo with the prize. The citation noted that in past decades the Field Syndicate has discovered a great number of cartoonists — among them Feiffer, Johnny Hart, Brant Parker, Mell Lazarus and a number of others. All of these artists, the award goes on to say, have made their mark in the comics field in the United States and throughout the world because of their very original art. Their strips amuse and entertain their readers, but also, through satire, they deal with social and political matters. We might add that our subscriber, Carlo Chendi, the well-known comics writer for many publications, including those of Walt Disney, is the organizer of these international exhibitions. ●

RICHARD SHERRY

CARLO CHENDI

LUCIANO BOTTARO

Henny

by henny youngman & art cumings

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Recently, during a lunch your editor had with famed TV and stage comedian, HENNY YOUNGMAN, at the Friars Club in New York, we discussed his entry into the comic strip field. Henny will be supplying the gags for a very funny new strip, HENNY, which is being drawn by Art Cumings and distributed by the Field Newspaper Syndicate. It should be a success because nobody seems funnier to us than this longtime 'King of the One-Liners'.

Hurd: With all your other activities — TV, night clubs, the stage, etc., what interested you in doing a newspaper comic strip?
Henny: Well, I always did want to do it — I thought my jokes were better than what I read — I think I have more powerful jokes — I just don't believe most of those I see in the papers — I don't know how a guy can get a strip with what I call the very 'tip-toe' material in many of them. I don't think anybody laughs at some of the stuff.

Hurd: How did 'Henny' begin?
Henny: Two fellows who are fans of mine — Johnny Hart and Jack Caprio who do 'B.C.' and 'The Wizard of Id' (drawn by Brant Parker) — keep using my name in their cartoon, and I finally said, "Jeez, these guys are great — I want to invite them to the city." So I got them on the phone, checked them out, found that they were up in Endicott, N.Y., invited them to New York, and met with them and Dick Sherry, the President of the Field Newspaper Syndicate. And these fellows inspired me by saying, "Henny, you ought to do a strip." So that's how the whole thing came about. We found a cartoonist — Art Cummings — who's been around a while, has a big track record, and all of a sudden we're in business. Now let's see what happens — I'm enthused about it!

Hurd: Where will the 'Henny' jokes come from?
Henny: We'll be using stock material — stuff I own now — I've gathered stuff for many years — and if I don't laught at it, I won't do it. I make a living out of doing it and I think that people, when they read it, will laugh. It may give them a good laugh for the day.

Hurd: The advantage you have here is that most of the readers, having heard your delivery, are ready to laugh before reading the punch line.
Henny: I think I'm going to be lucky that way.

Hurd: How did you pile up the vast amount of humorous material you now have?
Henny: Well, jokes are written — I have professional joke writers — guys who've written for me for the past 25 or 30 years — and I've gathered a lot of stuff, and I think most of my jokes are visual. Every joke I do is a picture and that's what cartoons are — pictures. I'm really doing cartoons with joke delivery.

Hurd: You enjoy being with cartoonists, don't you.
Henny: Al Capp is a buddy of mine — he always seems to dig me and to use my name every now and then in his cartoon — I love Al. And these two guys, Johnny Hart and Jack Caprio, are lovely guys — we had a ball, we were together two nights — in fact Mr. Hart originally wanted to do the drawing for me but he never got around to it, so he had to find another cartoonist because he's so busy with his own stuff. He gets a kick out of me, luckily, and I get a kick out of what he does — he's just a very bright guy.

Hurd: Brant Parker, who draws 'The Wizard of Id', is doing an additional strip, 'Crock', which he produces along with Bill Rechin and Don Wilder, about the Foreign Legion.
Henny: Funny! That would be funny as hell! I don't see it around here.

Hurd: You've noticed that Woody Allen has come out with a new strip for King Features.
Henny: Well, I think his is going to be for the intelligentia — mine is going to be for the masses — everybody can understand the jokes. All jokes should have a surprise like this one — "My wife had plastic surgery — I cut up her credit cards!"

Hurd: What makes one cartoonist's stuff

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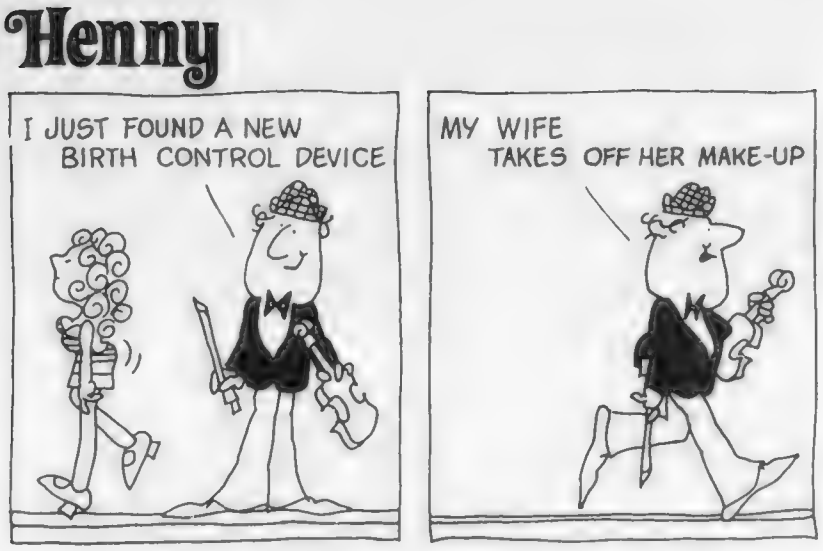

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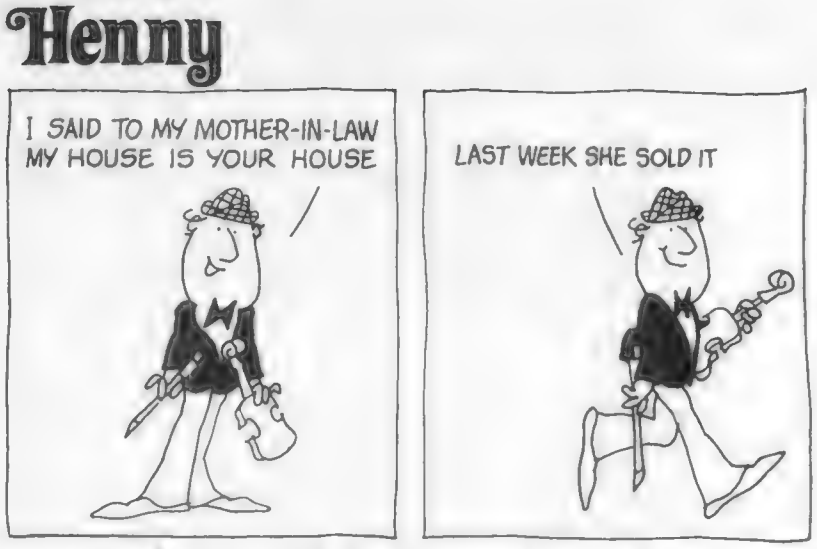

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great and another's not so good?
Henny: Well, first of all you've got to have a funny bone — if you have none, it's going to be tough, you don't belong in the business. When I was a kid, I was thrown out of school for saying funny things — I was always a clown — some people called me a pain in the ass — a lot of people laughed at me. In school I probably annoyed the teacher when I said something funny and the class laughed but the teacher didn't have sense enough to say to my parents, "Why don't you put him over in the professional school where he wouldn't be a nuisance and would get credit for his humorous ability?"

Hurd: For the benefit of some of our readers, we might add that the Professional School is a school attended by child actors. Could we talk a little about your career?
Henny: I was born in London, came over here when I was six months old, lived in Brooklyn most of my life, from Bay Ridge moved to Borough Park, then I got married and moved to the Flatbush section and now, for the last 14 years, I've lived in Manhattan. I'm constantly traveling, I appear at sales meetings, trade shows, conventions, fairs, bar mitzvahs, weddings.

Hurd: As well as on TV, etc. I remember seeing you years ago at Borsellino's, a long-gone night club in my home town of Cleveland, Ohio. As you came out to do your routine, you had a noticeable bandage on one of your fingers, which you pretended that the audience was curious about. You looked down at the bandage and quipped, "Damn those wire bras!"
Henny: You've got a good memory?

Hurd: How did you get into show business?
Henny: I was a musician — I played fiddle — I had a band when I was a kid — we played weddings, dances, anything that came along. I got thrown out of school, they put me in detention but I wouldn't stay there — I would go to the theater — they had a lot of vaudeville theaters in those days. So instead of going home and letting my parents know that I was thrown out of class, I would spend the afternoon in the theater. I must have absorbed a lot of jokes, and so when I went out and told them, I was the life of the party. One night I was working in a night club with the band and the regular comedian didn't show up so I went on. I was a riot — I had everybody's jokes. The boss said, "Let the band go — I'll keep you." So I became a comic — a standup comedian. I went into the Yacht Club on 52nd Street and luckily turned out to be an overnight sensation. Nobody knew me, but Winchell, Earl Wilson and all the columnists started to write about me, and then I got on the Kate Smith Show. Then I was another sensation overnight — not knowing what I was doing. Ted Collins, my manager, said, "Where's the rest of the material — you've got to have writers?' I didn't know you needed writers — luckily writers came to me — and I picked out jokes I liked. And, as I said before, if I didn't laugh at it, I wouldn't tell it, so I've been lucky ever since for 40 years that this has been going on. Right now I'm at the Westbury Music Fair at Westbury, Long Island with Shirley Bassey. 3000 seats and we're sold out for the week. I'm doing television commercials, radio, Dial-A-Joke.

Hurd: With Dial-A-Joke, the customer dials a number and you tell jokes — right?
Henny: We took in $280,000 in dimes in one month — you call 999-3838 and I do 5 jokes in one minute and then a commercial and I made a fortune with that.

Hurd: Have you had favorite newspaper strips over the years?
Henny: Well, I've known 'Orphan Annie' since it started, 'Moon Mullins', I've followed 'The Katzenjammer Kids' for years — I was really a great strip follower. As I got older, I lost interest in a lot of strips because they weren't keeping up-to-date — they were still in 'kiddy' days — just not with it. I guess they have to reach kids, etc., but many of them are not reaching me. I think Wizard of Id, B.C., L'il Abner are the ones that I've really been following lately. I take time out to look at them because I know the guys that write them and I appreciate them. It's very tough to be topical because the next day the topic changes. I try to keep everything so that people understand it — with no topical jokes. ●

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NOSTALGIA

Here is a nostalgic photo of a number of famous cartoonists, sent us by the noted creator of "Freckles and His Friends" — Merrill Blosser. This was taken on October 10, 1949, on an occasion when the cartoonists had participated in a Treasury Bond Drive. One further help in identification. Note the feet of the 4 men standing on the first step — this will enable you to pick out the 4 listed in the second row.

Front row, L to R: Joe Messick, Treasury Dept., Jimmy Swinnerton, Frank Willard, George McManus, Jacob Mogelever, Treasury Dept.
Second row: Bill de La Torre, Dan Spiegle, Gus Arriola, Merrill Blosser.
Top row: Milt Gross, Buford Tune, Ferd Johnson, Zeke Zekley, Norm Ferguson, Walt Disney, Clifford McBride, Leo McManus, Mik.

In 1928 we had here in LA what you might call a CARTOONISTS CLUB. Every two weeks the group here would meet at the California Art Club on top of Mount Olive at the corner of Sunset Boulevard and Vermont Ave. Everything was 'dutch' — food and drink. We'd invite stars such as Wally Beery, Chaplin, Buster Keaton, etc., etc., as guests. Here's some of the artists and cartoonists that I remember. Here would gather the largest galaxy of famous cartoonists and comic artists ever assembled at one time in any one spot.

Walt Disney, George McManus, George Herriman, Jimmy Murphy, Clifford McBride, Clare Victor Dwiggins, Don Herold, Charlie Plumb, Edwin Gale, Willard Mullin, Russell Cole, Gene Ahern, Robert Day, C.H. Wellington, Tom McNamara, A.C. Fera, Martin Justice, Wynn Barden, Bruce Russell, Hal Forrest, Sol Hess, W.A. Carlson, Ray Shuman, Jimmy Swinnerton.

There were a lot more who I can't remember at this time. Who knows but maybe this was the germ of the present NCS.

MERRILL BLOSSER

JOHN HELD, JR.

1889-1958

If you are interested in buying a John Held original drawing, you may write or phone The Graham Gallery, whose address is noted below.

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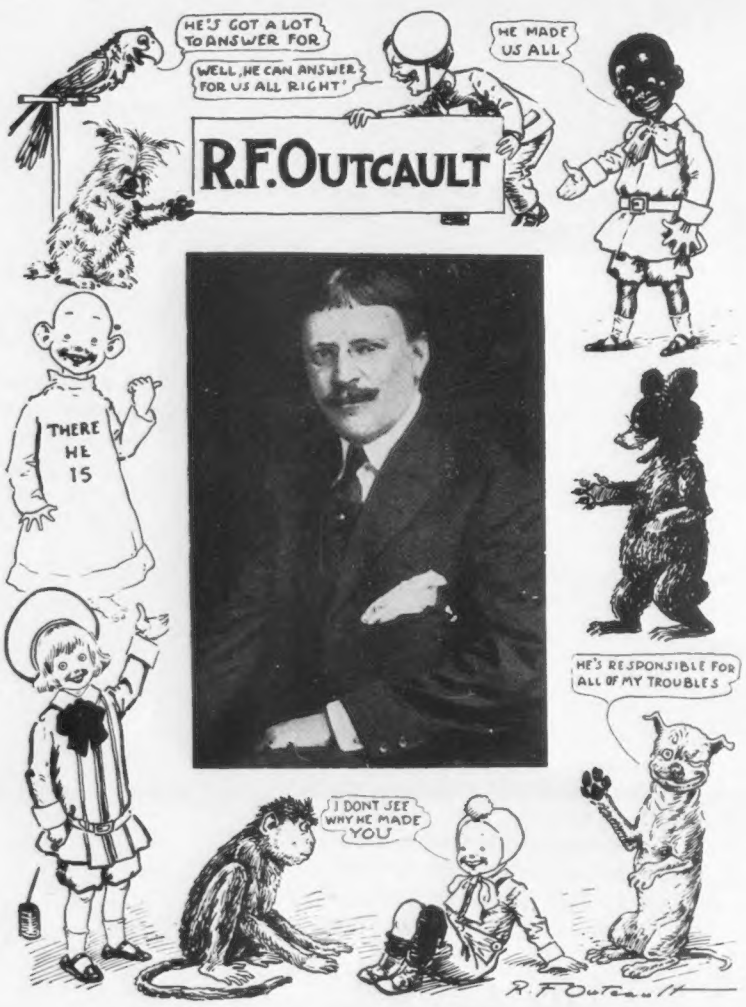
HE'S GOT A LOT TO ANSWER FOR
WELL, HE CAN ANSWER FOR US ALL RIGHT'
HE MADE US ALL
R.F.OUTCAULT
THERE HE IS
HE'S RESPONSIBLE FOR ALL OF MY TROUBLES
I DONT SEE WHY HE MADE YOU
R. F. Outcault

PUBLISHED IN 1976

RICHARD F. OUTCAULT
January 14, 1863 - September 25, 1928
Lancaster, Ohio - Flushing, L. I., N. Y.

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In September 1928 the New York Times wrote that Outcault "fashioned what we now know as a 'comic strip,' though its humor was contained in one rectangle and the title was 'Hogan's Alley.'" Also, "to few men has there been vouchsafed the inventive genius to father an enduring public taste."

Thomas F. Schweitzer, Chairman, Richard F. Outcault Committee, The Queens Historical Society, Kingsland House-Museum, 143-35 37th Avenue, Flushing, L. I., N. Y., 11354. (212) 939-0647.

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